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JUNIOR ARTS & ACTIVITIES

THE MAGAZINE FOR THE ELEMENTARY TEACHER OF TODAY



Suzelle Tollmer

JOHN JAMES AUDUBON
(See page 14)

VOLUME 15 • NUMBER 2
MARCH 1944
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Letters

Dear Editor:

In one of your old issues of *Junior Arts and Activities* I saw the wonderful school material which you presented. I would like to enter my subscription to begin with this month's issue.

Very truly yours,
Mrs. M. S. B.,
New York teacher

Your order was properly entered, Mrs. B., and we trust that by now you are receiving your copies promptly. We recognize that the greatest salesman for *Junior Arts and Activities* is the magazine itself. So, if *Junior Arts and Activities* is helping you, why not show it to some of your teacher friends? Let them benefit, too.

Dear Editor:

I am writing to you at this time to inform you of my deep appreciation of *Junior Arts and Activities*.

At present, my third and fourth grades are deeply engrossed in an Indian study. I searched through all my copies of *Junior Arts and Activities* and have located treasures in material.

If at any time I find I can offer any suggestions to better your magazine, I shall. But at present the magazine is unsurpassed and remains to be challenged by the future copies, each seeming to surpass in usefulness the preceding copy.

Most sincerely,
E. B., Iowa teacher

Thank you very, very much, Miss B. After a letter such as yours, the editor is more or less speechless but not to the extent of neglecting to assure you that we at *Junior Arts and Activities* shall do our utmost to continue to improve the magazine to make it more helpful to teachers.

Dear Editor:

This is the first time I've subscribed for *Junior Arts and Activities* but it has helped me greatly in my work this term. I think that your magazine is very good material for elementary teachers. I am a teacher of grades five and six.

Very truly yours,
M. Y. G., Georgia teacher

Not so long ago we received letters from teachers of primary grades telling us that *Junior Arts and Activities* was just the thing for teachers of that level. Since our subscribers know that it is impossible to prepare a magazine containing primary or intermediate or upper grades material exclusively, we are glad that all groups find sufficient projects and ideas for their groups.

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HATS OFF!

Hats off! to Netta Dresser, whose "History of Foods" appears elsewhere in this issue of *Junior Arts and Activities*, and to her pupils. Mrs. Dresser was the moving spirit behind a recent bond drive conducted by the pupils of the Hally School of Detroit, Michigan. The 1,110 elementary pupils purchased \$13,706.60 worth of bonds and stamps in this drive alone.

Mrs. Dresser, in order to give additional stimulus to the drive, calculated the purchases in terms of what the children's stamps and bonds would buy for the attack against Japan. At the end of the drive it was discovered that they had purchased enough fuel to send a destroyer on a round trip from San Francisco to Tokyo, nine jeeps, two pistols, one wooden lifeboat, one motorcycle, ten hand grenades, and ten sandbags. That's backing the attack in no uncertain terms.

When it is remembered that all this was done in only one drive, it is easy to see what a force for increasing sales of bonds and stamps generally the children can be. Not every school has 1,100 pupils, but almost every school can do a proportionately good job.

Hats off! to the boys and girls in elementary schools who are members of the Junior Red Cross. This month, March, has been designated as the time for the Red Cross War Fund Drive, surely a most important activity. But, more than money, teachers and citizens should consider the marvelous work being done by boys and girls—work which would otherwise not be done or be much more costly.

The children in our schools are contributing in no small measure to America's future friendly relations with other countries by their preparation of packages of clothing, food, and toys for the children of lands in which the air-raid warning has sinister and sometimes fatal meanings. If that were their only work, it would be sufficient to make the organization great and deserving of every support.

If there is no chapter of the Junior Red Cross in any particular school, it would certainly be a fine thing for teachers to make moves toward organizing one especially during the month of March when everyone's enthusiasm for Red Cross work will be at a high peak.

ARTS AND CRAFTS FOR THE RECREATION LEADER

By FRANK A. STAPLES

There are three parts to this practical new manual which is designed to serve as a guide to beginners as well as experienced leaders of arts and crafts groups.

Part I discusses the values of crafts for the recreation program, the kind of leadership necessary, and offers suggestions for design, color, and similar subjects.

Part II presents the project outline with brief suggestions for age levels, the approach to be used, the general subjects, and arts and crafts projects so arranged as to develop the child's skills in logical sequence. Materials and the equipment needed are briefly outlined.

In Part III are the practical directions for making a number of projects, such as modeling, bookmaking, candlemaking, spatter printing, toys, puzzles, and many other articles. There are profuse illustrations and diagrams.

You may order this practical manual at \$1.50 from
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USING PROJECT MATERIAL

One thing should be noted about the projects on pages 9, 10, 11, and 12. They may be used independently of the unit for which they have been designed. Health, safety, and community units can be built around them.

The nature-study project on page 15 is excellent for use with a study of the life of Audubon (page 14). However, even very young children can make beautiful bird pictures by following the directions given with this project.

The instructions for making diorama stages (given on page 20) should prove valuable for classes in lower grades and for those who are not studying Louisiana at the moment.

Please note that the poster story, "Shamrocks for America," (page 22) has many uses. First of all, it is a story to read to younger children. The patterns may be adapted for poster work in much the same fashion as illustrated or the children may draw their own sketches to describe the story. Incidentally, it is one of the best activities to have children draw sketches to illustrate stories which they have read or which have been read to them.

The notebook cover on page 25 may be used as a basis for posters, stage decorations, etc.

Be sure to note the seedbox for the Victory garden on page 27. Every classroom in America should be thinking about and planning Victory gardens during the month of March.

The health chart on page 28 is another project which can be carried out by children of all ages. It will greatly increase their awareness of the importance of good health and their desire to be strong and healthy.

An idea which may be used at any time for sand tables and such projects is the clothespin doll described in detail on page 35. While its application to the unit on wool is made clear, teachers will find the manner of dressing the dolls helpful in many situations and with older children, in addition to the younger ones for which the project is primarily intended.

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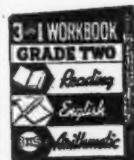
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THIS MONTH

March, 1944

Volume 15 Number 2

JOHN JAMES AUDUBON

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From the Editor's Desk . . .



For several months we have been concerned in our talks with teachers about the lack of but need for an increased respect for such learning as will make enlightened leaders and intelligent followers in the coming critical years of our democracy. We have maintained that teachers alone cannot bring this desirable situation about no matter how hard they try. They need the help of parents.

But in their position as leaders in communities, teachers can do much to enlist the aid of parents. The usual way to do this is by encouraging the children to repeat at home things which have been talked about in school discussions and to have the children so vitally interested that they will unconsciously transmit their enthusiasm to their parents. This is

one way but, in the present instance, it is not the best way.

In our opinion, the best way teachers can influence the community is through their own personalities. The teacher who has a pleasing personality and normal interests outside the classroom, can converse well with others, has the usual attributes of a successful social life, and has *in addition* a lively interest in and appreciation of scholarship which she can carry into *all* her activities is invaluable in getting the idea abroad that learning is important in the national leadership and is the source of much greater enjoyment of the ordinary things of life. Such a teacher also exemplifies the fact that this state of being is possible in the lives of many persons because she herself is an active, busy person and in no sense a "bookworm."

For a teacher to be the person we have just described, what is necessary? Already she has a background of formal education. Being a teacher of experience she must have initiative and inquisitiveness. These two attributes will lead her *for her own pleasure* to read many of those books which were recommended during college days but which she never found time to read, to listen to all types of music (it won't hurt if she knows the good points of boogie-woogie in addition to the latest Shostakovich symphony), to read commentaries on the news events, to attend lectures whenever possible, to go to plays, to develop hobbies, and to dig beneath the surface of all things. Above all she must be a well-rounded individual and one who is at home with adults as well as with her class. She will be active in church and civic groups as her time permits.

We realize teachers have one of the most difficult and (it sometimes appears) thankless jobs. Is it unjust to expect them to fulfill a program such as we have outlined? Careful consideration will show that there is nothing in the program which we believe most teachers do not already possess or do not already do. We believe that teachers who are interested, interesting individuals are happy people, all things else considered. That state of mind alone is sufficient to make the entire community desire to know the teacher and to be as nearly like her in that respect as possible.

— *Editor*

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Nose Against the Pane



I wish I were the wind today!
I'd shake the trees along the way,
And make them nod and bow to me
Like gentlemen at Mother's tea.
I'd drive the waves across the bay
Like little lambs let out to play.
The clouds are horses in the sky
For me to ride if I come by.
Oh, I would swoop down in the street,
And blow men's hats off slick and neat,
And roll them on just out of reach!
The ladies, too, would cry and screech
And gasp and cling to skirts and hat
Faster than you can say, "Scat."
But if I met an old, old man,
I'd push as gently as I can
Against his back to help along
His scuffly feet. I would be strong
And kind to small old ladies, too,
That walk the way my Grandmas do.
So many things I'd do to play
If I could be the wind today!

—Madeleine Burch

Lucille Dollmer

Education for democratic living must begin with an understanding of the interdependence of citizens. This engenders mutual respect. Upon this foundation all other factors may properly be built. The time to begin this education is early in the primary grades. The present unit can do much toward accomplishing the goal and will provide many occasions for developing the basic learning skills.—Editor

KEEPING OUR CITY SAFE AND CLEAN

UNITS FOR ANY OF THE PRIMARY GRADES

by
ANN OBERHAUSER

This is another in a series of units on community life designed for the primary grades. The material is so organized that it may be adopted for any one of the primary grades. It is possible to modify or amplify the presentation to fit individual situations. The activities outlined are suggestive only and it should be remembered that different communities have different opportunities for experiences along these lines. If, for example, a class is in a rural area where there is no garbage and trash disposal by a community agent, the problem should be presented as individuals working for the good of the community and not as community-appointed workers helping individuals. And the whole problem thus becomes one for consideration by more mature pupils.

MOTIVATION AND APPROACH

I. Motivation

A. A visit by a school doctor, dentist, or nurse may stimulate discussion about health of other members of the community.

B. If some child is absent from school being ill with measles, chicken pox, or some other contagious disease, the fact of his being quarantined may make the children desirous of knowing the "why's" and "how's" of quarantine.

C. The children may notice a street-cleaning machine.

D. Stories about community helpers may lead to a desire to know more about how the community is kept safe and clean.

II. Approach to the presentation

Since the method of presentation will differ with the various age groups (as will the unit content), we have outlined the approach and the content for the three age groups from which teachers may select the one most nearly appropriate to her class.

A. First-year pupils (Content: those community helpers who directly help

the child or individuals to be safe and clean.)

Supposing the children have read a story and then talked about it and the possibility of having a unit, the following class story could be written on the blackboard:

We have read *In Storm and Sunshine**.

We liked the story about a policeman.

He helped a lost child.

There are other stories about people who help us.

We want to learn more about people and things who help us to be safe and clean.

B. Second-year pupils (Content: those things which help keep the family safe and clean.)

Probably the most effective approach to the subject matter of this unit—at this particular level—is through the desire of the class to construct a model community showing how the various members and agencies in all parts of the city co-operate to help the family keep safe and clean. This will, of course, involve excursions. It will also involve the danger of becoming too complicated for the age group. However, if there is interest on the part of the pupils, teachers need not worry too much about this point.

C. Third-year pupils (Content: the broad aspects of the helpers in relation to the entire community.)

The comparison with primitive peoples or with other cultures may be the basis for the study with this age group.

DEVELOPMENTS

I. First-year pupils

A. The people who help keep us safe and clean

1. The policeman
2. The fireman
3. The school doctor, nurse, and

**In Storm and Sunshine*, Buckley, Road to Safety Readers. American Book Co.

dentist

4. The health officer
5. The school janitor
6. The man who removes our garbage
7. The man who cleans the streets
8. Any others which the class mention

B. How do these people help keep us safe and clean?

The class will write a little sentence story about each of the individuals giving what they believe to be the principal ways in which the person under discussion helps them.

The teacher introduces such individuals as the class has omitted and outlines their work. The list given above is by no means complete but it does provide a basis on which to work.

C. Planning some activities for the unit

1. Having some of the persons mentioned come to the class to explain their work
2. Making notebooks to contain the things learned during the course of the unit
3. Taking excursions to such places as
 - a. The office of the school nurse
 - b. The fire department
 - c. The police department
 - d. The school janitor's working rooms

D. Discussion questions (These are designed to help the children begin their democratic thinking.)

1. Why is it important for children to be healthy?
2. Is it important for everyone to be healthy?
3. What do you think would happen if we had no safety rules or traffic policemen?
4. Why do we want our homes and classroom clean?
5. Do we also want our city to be clean?

(Note: These questions will undoubtedly provoke discussion along similar lines.)

E. Correlations and activities

1. Language

a. Compose a class letter to be written to ask people to come and speak before the class or to ask permission to visit; also, letters thanking them for courtesies extended.

b. Asking questions of class guests

c. General discussions

d. Reading simple stories and poems

e. Reading captions on pictures posted on the bulletin board

f. Composing stories for class or individual notebooks

g. Preparing an original skit or play based on the things learned during the unit

2. Vocabulary

a. Learning the meaning of many new words used during this unit

b. Learning to spell some of them

c. Learning to identify these words when encountered in reading

3. Nature study

a. Learning about flies and how they are dangerous to the health of the community

b. Learning how garbage is disposed of in a sanitary way

c. Learning why sanitation is necessary for good health

4. Music

Singing songs about safety, health, and the community helpers discussed during the unit.

5. Art

a. Making covers for notebooks

b. Making posters showing various community safety and health helpers at their work

c. Lettering signs such as "Measles—Quarantine," "Slow—School Zone," etc.

d. Making a large frieze showing the school and all the precautions taken for the health and safety of the pupils

e. Using the sand table to develop a more graphic representation of the same theme

F. Culminations

1. Dramatic play in which the children impersonate those community helpers with whom they are familiar and who have helped them keep well and safe

2. Having the school nurse weigh and measure the children and institute a health program

II. Second-year pupils

A. What community helpers keep our homes safe and clean?

1. All those listed for first-year pupils (the school doctor becoming the family doctor)

2. The plumber

3. The men who make the drinking water pure

4. The men who help the grocer keep foods clean and pure

5. The inspectors who see that our electric lights and equipment are safe

B. Discuss these people and what they do for the community. Stress the fact that there are other forms of safety than safety in crossing the streets and that other things besides good diet, healthy teeth, and so on are needed to keep a community healthy.

C. Planning some activities for the unit

1. Make a table or floor project locating the various agencies in the community which have a bearing on the health and safety of the family. Let this be the central project.

2. Excursion to the city filtration and garbage disposal plants; discussions with other community helpers.

3. Dramatic play in which the children emphasize health and safety in the home

D. Discussion questions

1. How must mothers and fathers work for the health and safety of their families?

2. How do your mothers and fathers do this?

3. What happens if the water you drink isn't pure?

4. How do inspectors protect the food you eat?

5. Why must the sewers be provided for each home?

E. Correlations and activities

1. Language

a. Some of the same activities as for the first-year pupils (for example: the writing of letters) except that pupils will do the actual writing themselves

b. Writing original stories and poems around the themes studied

c. Writing playlets based on these themes

d. Reading stories, poems, captions of pictures

e. Writing captions and stories for individual or class notebooks

2. Vocabulary—follow outline given for first-year pupils but on a higher level

3. Nature study

a. Learning how water is made safe for drinking

b. Learning why spoiled or impure foods (such as milk) are bad for health

4. Music

a. Singing songs

b. Composing original tunes for some of the poems written during this unit

c. Including some of these songs in programs

5. Art

a. Working on the table or floor project which will depict the various community agencies which work for the health and safety of the family and home

b. Making covers for notebooks

c. Making posters to advertise a classroom exhibit or program in connection with this unit

d. Making murals, friezes, and other decorations for the classroom

F. Culminations

1. A classroom exhibit to which parents and other classes may be invited

2. A play or program written by the boys and girls themselves

a. This may include poems, stories, dramatic sketches, and anything else which the children believe will interest their guests.

III. Third-year pupils

A. If the class is to consider the health and safety of the community in comparison with communities past or present, the first requirement is to decide which communities are to be included.

1. Indian pueblos

2. Pioneer communities

3. Congo villages in Africa

4. Eskimo communities

5. Mexican villages

6. Communities in other parts of the United States

(Note: If the children have made studies of other social groups than those mentioned, they may be used instead of any of the group listed. Also, the children need not consider as many different communities as those listed.)

B. Questions to answer with respect to each group

1. Do these people have traffic problems such as we have?

2. How do or did they fight fires?

3. Did they have pure drinking water?

4. Could they always be sure that their food was pure?

5. What provision was made for getting rid of waste materials and so on?

6. Did they have facilities such as we for keeping warm, clean, and healthy?

7. How did they keep their food from spoiling?

C. Planning activities for the unit

1. One of the most effective activi-

(Continued on page 48)

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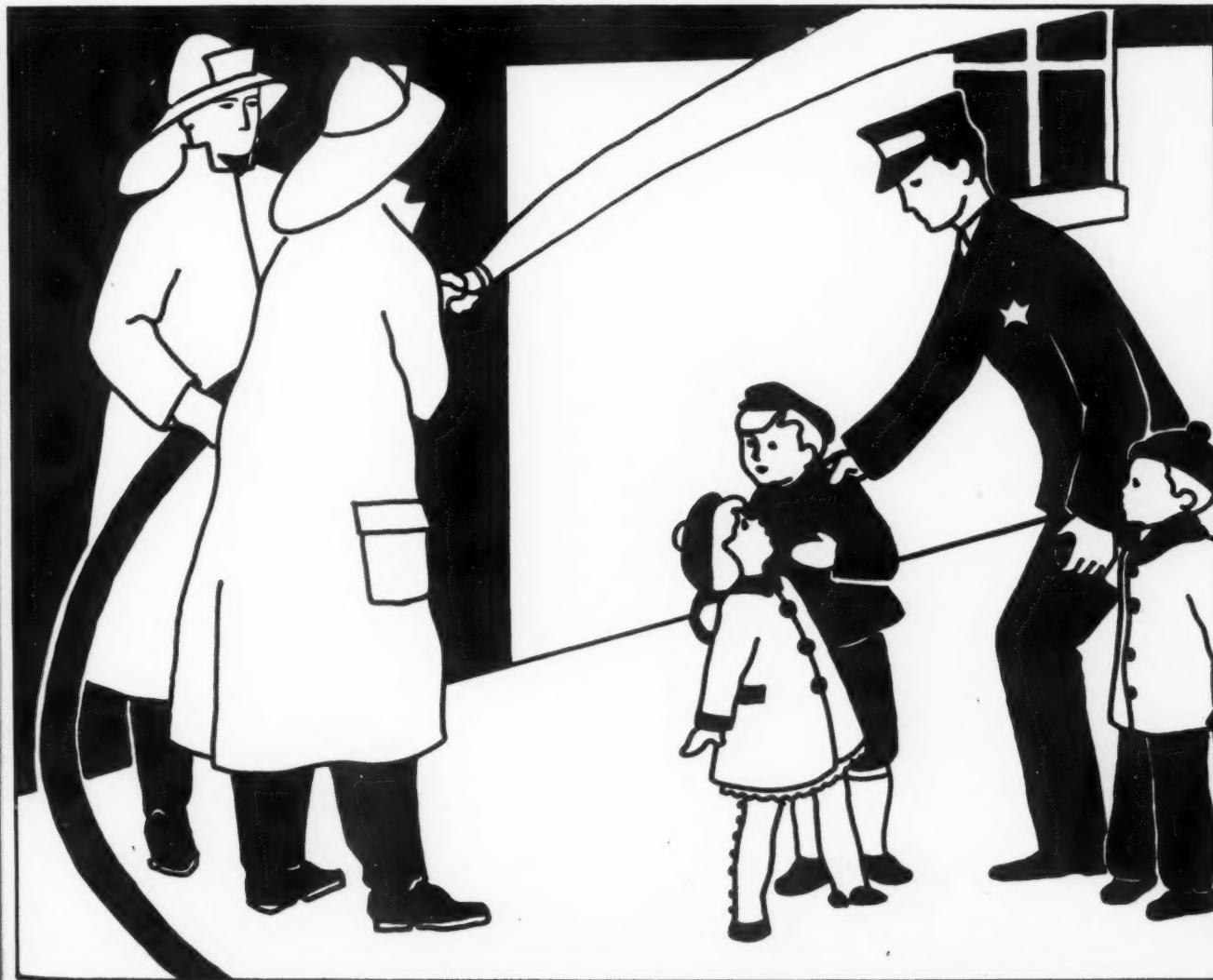
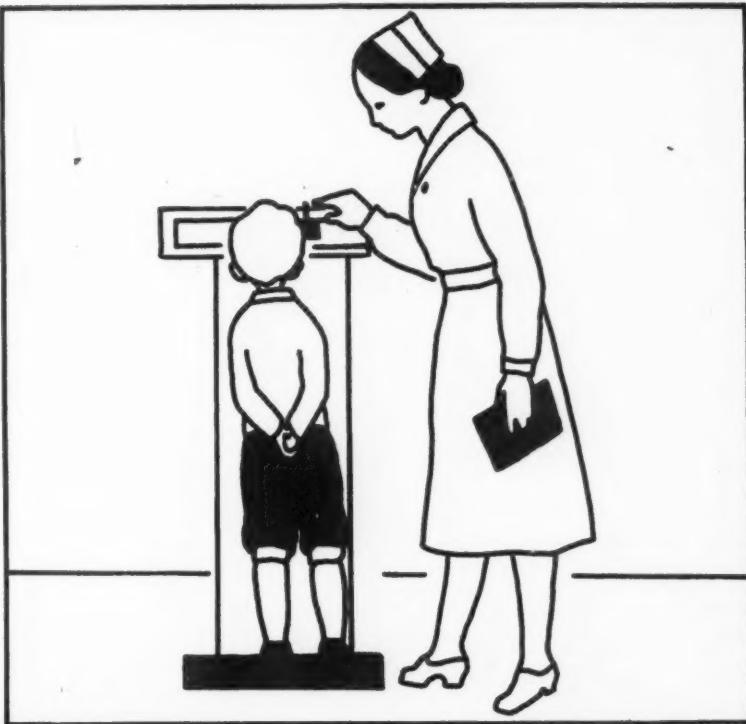
(Continued
page 48)

FRIEZE

After the boys and girls have learned about the individuals and agencies which help keep their town safe and clean it is but natural that they should want to draw pictures illustrating what they have learned. These may effectively and conveniently be combined into a frieze. The usual 12" x 18" paper is a good size for this activity.

In order to make it truly a class project, while some of the creativeness may thereby suffer, allow one set of children to design the frieze, sketching the details with pencil. After the class has approved and made suggestions for changes, another group may take over and finish the job using temperas in whatever color suits their purpose.

In addition to the policeman, the fireman, and the school nurse, the following agents may be included in the frieze according to the judgment of the pupils: the school janitor, the garbage man, the fire inspector, the school doctor, and perhaps the head of the school cafeteria, if any.





KEEPING CITY SAFE AND CLEAN TABLE PROJECT

Here is a suggested layout for a floor or table project to be undertaken as a part of the study of how your city is kept safe and clean. Of course, this is not an accurate layout for we do not know what your city or town is like. The children should suggest the buildings to be included since it is obvious that they will not be able to construct all of them.

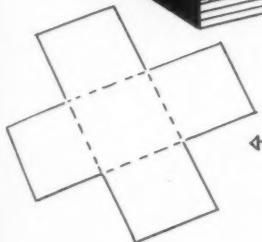
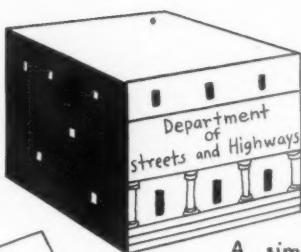
As a further suggestion, the children should start by marking the main streets of the town and several of the side streets, especially those near the school. Then they will place the buildings, placing special emphasis on those which have to do with keeping the city safe and clean. On the opposite page we have shown various ways of making people and buildings.

The object of the entire project is to connect the services which community helpers perform with the family. Therefore it will probably be the best idea to choose a house (probably one conveniently located near the center of the town or section of the town depicted in the floor project) and connect it with the community agencies and persons who serve it. White and black ribbons or strings are effective. In addition to the strings, small tags attached to them should tell a brief story of the activity of each agency. Incidentally, it should be remembered that individuals as well as agencies should be marked when they appear.

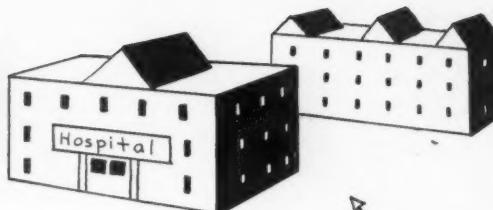
As a culminating activity in connection with this unit and project, one or more of the pupils may be chosen to act as guides when visitors come to the classroom. These guides may explain the project and tell how it came to be made.

Buildings:

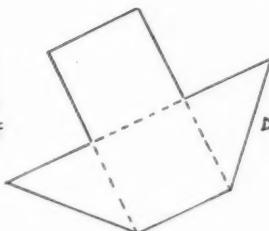
- A. Business Section
- B. Chamber of Commerce
- C. Health Department
- D. Water Purification Plant
- E. Reservoir
- F. School
- G. Residential Section
- H. Hospital
- I. Park Museum and Zoo
- J. Police Department
- K. Fire Department
- L. Telephone Company



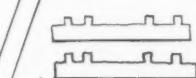
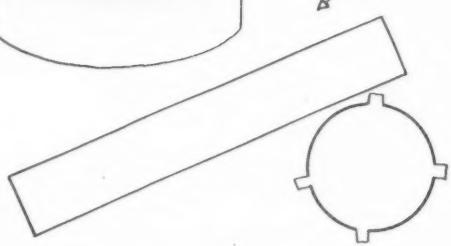
A simple building with windows, pillars, and steps painted on the walls. Cut a piece of cardboard in the manner shown, fold, and tape together.



These buildings are made in a simple box shape with pointed roofs added. Cut a roof in the manner shown, fold on dotted lines, tape together, and place on top of a simple box.



Construct the reservoir by using a rectangular strip of cardboard and a circle. The circle is taped to the rolled strip.



Cut two pieces of cardboard as shown above and tack them to a dowel rod. Place the rod in a clay base. A row of telephone poles may be strung with threads attached to the points of the cardboard strips.

PARTS FOR YOUR CITY

In order to have a really successful floor or table project, care and planning must be the watchwords. The buildings and other objects to be used in the model of your city need not be elaborate—indeed with very young children they cannot be—but they should be such that the children will be able to make them and also to identify them.

On this page we have suggested simple ways in which the various buildings may be constructed. The children themselves may have modifications of our plans which will suit them better. They should be allowed to follow their ideas when at all practicable. After all it is the experience and not the product which is important. A project of this type if undertaken willy-nilly, however, will not provide the experience desired since it will omit that necessary portion of modern education—constructive and critical planning.

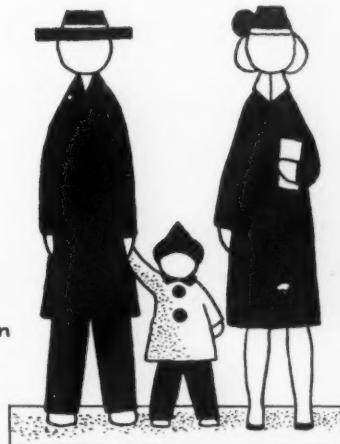
Wherever possible models of the children's own homes should be included in their proper relation to the town.

Various community helpers may be shown at work. They may include the street cleaner, the garbage remover, the food inspector, and so on. The figures may be modeled from clay or sketched as suggested at the right.

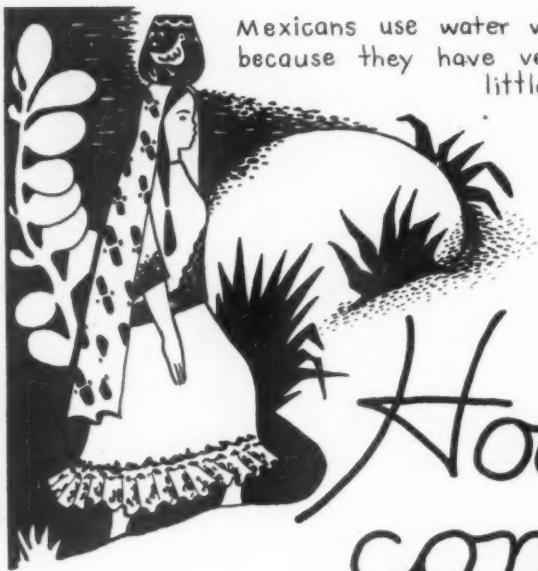
We suggest including a figure of a policeman directing traffic at the school crossing. The children may also have an officer stationed at one of the main intersections of the town with a hand traffic signal.



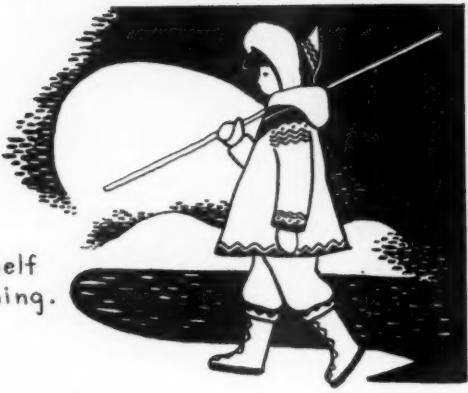
Trees can be made by cutting notches in a dowel rod and inserting cardboard discs of different shapes. The one shown contains elliptical discs. Use clay for the tree base.



Draw the figures of people on cardboard, allowing a base. Cut in simple outlines and erect by means of cardboard easels at the back.



Mexicans use water wisely because they have very little.



The Eskimo protects himself with warm clothing.

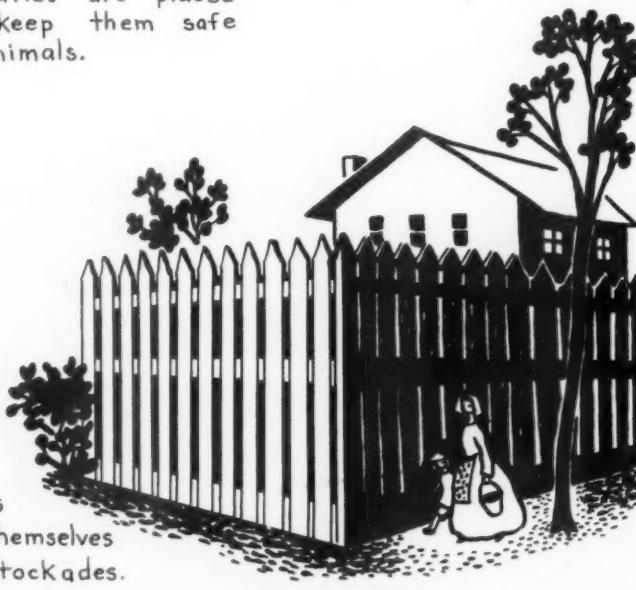
How other communities keep safe and clean



African granaries are placed on stilts to keep them safe from wild animals.



The Indians preserved their food by drying it.



The Pioneers protected themselves by building stockades.

CHART

The illustrations on this page may be used in two ways: Similar pictures may be arranged on a master chart (greatly enlarged from the present chart) and used as a central theme showing how other communities keep safe and clean.

Each child may, on the other hand, use the idea to make individual reading charts. The pictures (either original sketches or pictures from magazines pasted onto the page) may be arranged on a page and the child may then write original, simple captions for them. These charts may then be passed from pupil to pupil until all in the class have read the captions. In this way the charts will serve the double purpose of encouraging original activity and of giving opportunity to develop greater reading ability through purposeful contexts.

INDUSTRIAL ARTS IN ELEMENTARY EDUCATION

by
JEROME LEAVITT

Programs of elementary industrial arts are introduced to fill a need in the lives of all children. Some of these needs are: to contribute to the fullest development of each individual; to furnish a means of better self expression; to provide an interesting, constructive activity in exploring with materials and processes; to furnish a practical area embodying tool and process techniques; to become resourceful in the use of tools and materials; and to furnish an aid whenever possible in making the school day more effective and pleasant.

Children have a natural inclination to build things and manipulate materials. This should be fostered rather than discouraged. Therefore, our industrial arts work must start with the simple manipulative activities of the pre-school child and follow through to the vocational or leisure-time pursuits of the adult. Beginning with the youngest children, a teacher efficient in conducting this type of work should guide the activity throughout the school. An increasing amount of time is devoted to this work as the children become older. Both boys and girls in mixed groups can be given an opportunity according to their interests and abilities in all the activities offered.

In the first few years, the opportunity should be provided for children to get the feel of tools and materials by just working with these and without placing too much emphasis upon the finished product. The emphasis should be placed on the development of the individual's personality in relation to himself, others, and the job at hand. Care must be taken continually to see that the finished project is judged on the basis of the experience and capacity of the person producing it, and not the standard used in judging adult work. It must be remembered that a given piece of work may be an astounding accomplishment for one child, while the same work if done by a child of superior talents would not be considered good.

A large scope of work should be undertaken when an elementary indus-

trial arts program is started, and various other areas and additional kinds of equipment should be added as time goes on. At the present time work in the areas of textiles, weaving, basketry, lead casting, wrought iron, art metal, sheet metal, jewelry, woodwork, electricity, leather work, photography, ceramics, printing, plastics, cement, bookbinding, bicycle repair, and home mechanics, have proved to be adaptable and practical in many situations. The activity taught will naturally depend upon the section of the country and the type of community. Those mentioned have been chosen for development because of the values that can be derived from participation in them. When a wide range of activity is provided, all children are able to find one that is suited to his or her ability or interest. Youngsters must be encouraged to participate in as many of these during their stay in school as possible, especially those activities that can assist in a normal development of the particular individual. However, care must be taken that the work is not so varied that the student does not learn how to do anything well. Each individual should spend enough time in two or three kinds of activities to become proficient in the technique of those activities.

A sufficient variety of materials should be kept on hand for any kind of work that comes up, but care should be taken, also, to have scrap and salvagable materials brought in to be used. This not only helps keep down the cost of the program, therefore making possible a greater amount and variety of work, but it helps to develop the important qualities of resourcefulness and thrift in the pupils. In a program consisting of a great variety of activities, a student is able to discover in what line his abilities and interests lie. He gets satisfaction out of a job well done, which increases his self-respect as well as earns for him the respect of the group for doing a good job. This satisfaction coupled with encouragement, often leads to the starting of vocational interests

or leisuretime activities outside the school.

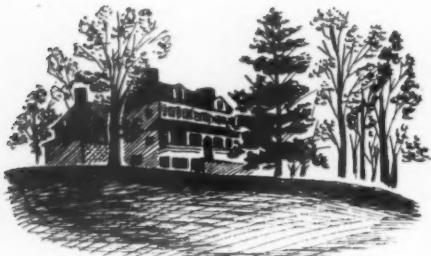
When working with older children, before an article is started, a picture or sketch should be made of the object in order that the student may have a clear conception of what he is undertaking. Projects and various kinds of work can be undertaken on the basis of individual needs and interests. These interests are started and developed from predetermined ideas, suggestions of friends, influence of the family, guidance of the teachers, ideas from each other and books, etc. There will be a large variety due to experience, art, sex, nationality, and the folkways of the community.

By having an individual make his own choice in what he wants to do, it is not only easier to keep him interested, but by doing this he can be held definitely responsible for the job that he picked, as it was of his own choosing. In this way, it is possible to develop in an individual the habit of careful thought and selection as well as an incentive to complete that which he undertakes. In order to be a good guide, however, a teacher must be resourceful and creative.

Throughout all of the grades it is good to have each child keep a record of what he does. On this record a space can be provided for the judgment of his work, when the job was started and finished, the cost of the materials, and for the teacher to check the work when it has been satisfactorily completed. In the lower grades, the classroom or shop teacher can help fill these out, but in the upper grades each student should be required to fill out his own.

In summary, then, we may say that a program of elementary industrial arts embodying all of the areas mentioned and based upon the needs and interests of the group, as well as each individual in that group, can furnish one of the best means of developing each individual fully so that he will be equipped to fill fruitfully his place in society.

J. J. AUDUBON — ARTIST AND NATURALIST



Mill Grove

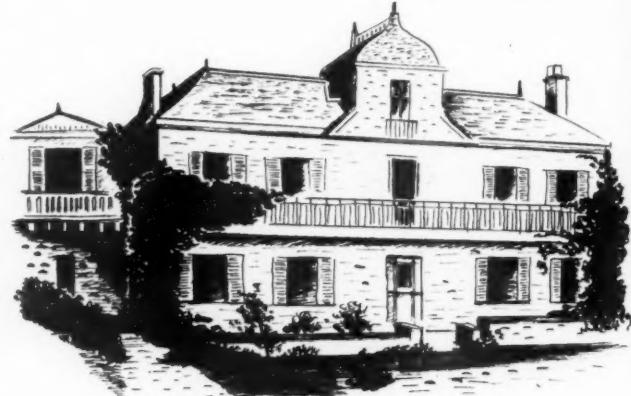
Jean Jacques Audubon or John James Audubon as he preferred to be known was born in the New World on the island of Santo Domingo in the West Indies. When only a small boy he was taken by his father, a sea captain, to his home in France. It was here that he spent his boyhood days and developed two traits which were to make him a famous man in later years. They were a love of birds and wild life and a desire and ability to paint and draw. In the development of the latter trait the young Audubon was given the assistance of the great French painter, David, who was hired to give the boy lessons in painting and drawing.

When Audubon was still in his teens, his father, having unsuccessfully tried to make a naval officer of his son, sent him to a home which he owned in America near Philadelphia. It was at Mill Grove that Audubon spent one of the gayest periods of his life.

He was accustomed to every comfort and luxury but after his marriage in America some years later he left the eastern seaboard and went into the wilderness which was the Ohio valley in the early years of the nineteenth century. Here he tried for several years to make a living at trading, an exceedingly profitable business at the time. But Audubon's thoughts were constantly in the woods and he failed at business repeatedly. Finally he determined to complete the work which he had already in a small way been preparing to do. It was to make a collection of birds of America drawn from life. Audubon had been practicing his drawing and was becoming increasingly good at it. He also was becoming master of all the information about the wild life of America which was available at the time. So, leaving his wife and children in Cincinnati he obtained passage for himself and a boy helper on a flatboat leaving for New Orleans. He had no money and very little except his gun (he was an excellent hunter) and his ability to draw to sustain him. After many weeks of difficult travel, he arrived in New Orleans.



Jean Audubon

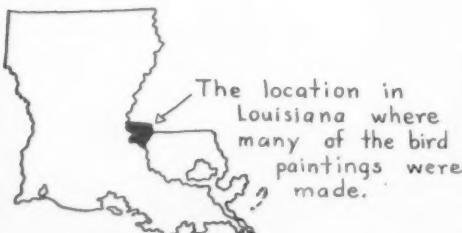


La Gerbetière, France



Little House in Dauphine Street

Audubon's signature



The location in
Louisiana where
many of the bird
paintings were
made.

In order to obtain funds, Audubon used another of his talents, that of drawing portraits. At this he was mildly successful and he had, in addition, the opportunity of going out into the swamps around New Orleans to search for birds. Since a great many northern birds migrate to Louisiana during the winter, he had no difficulty in finding plenty of specimens. The work of compiling and painting the birds took many years. During this time Audubon was filled with worries about his financial status and with sorrow at being away from his family. As soon as he became settled, his wife, who had been teaching in Cincinnati, joined him with his two sons. It has truly been said of Audubon that but for his wife's faith and help he would never have completed the great work to which his life was dedicated.

At last the book was completed and published. *BIRDS OF AMERICA* became recognized as the great authoritative volume of its kind. Honors were heaped upon Audubon, although he might have wished for more pecuniary appreciation. He was elected to famous scientific societies in England and in America.

Later in his life Audubon compiled another volume of nature drawings. These represented animals found in America. In all his drawings he strove first to be accurate and secondly to be artistic. The testimony of continued acceptance of his work shows that he succeeded in both instances. The book of animals was completed by his sons.

Audubon is acknowledged to be the greatest ornithologist (one who studies birds) ever to be produced by America. He referred to himself as an American Woodsman. In his honor many Audubon clubs have been established in all parts of the western hemisphere. As a final tribute to his genius, Audubon was elected to America's Hall of Fame where are enshrined the greatest of Americans.



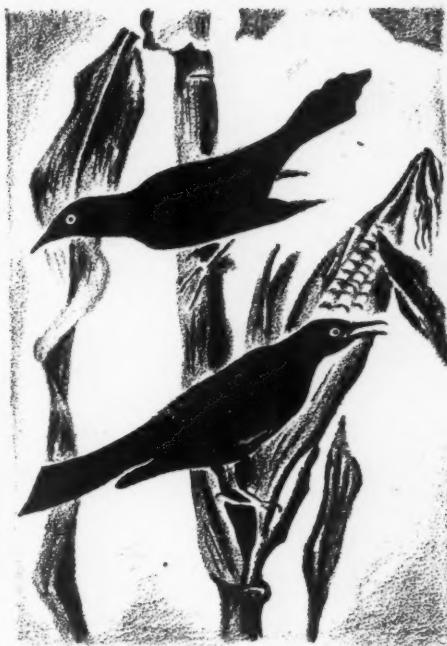
Bust of Audubon by William Couper



Audubon's arrangement
of Kentucky Cardinals

AUDUBON'S BIRDS

This month's nature study project combines art and the study of birds most successfully. Almost every library has a copy of Audubon's *BIRDS OF AMERICA* in which are shown the various birds together with characteristic foliage. The problem for the boys and girls is to select pictures of birds from magazines, mount them on sheets of paper, and around them draw foliage in the manner of Audubon. The important thing is to get artistic composition for the entire page.



Audubon's arrangement
of Purple Grackles

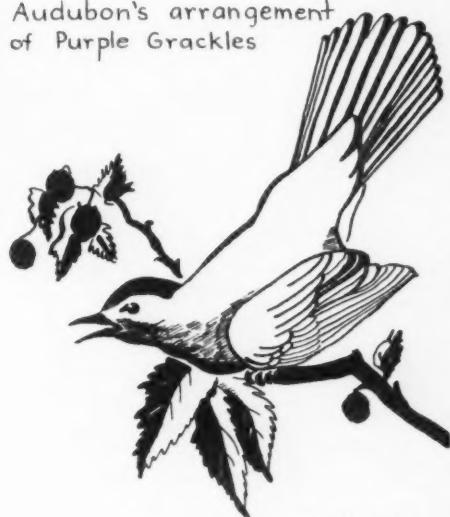
Since this is so it will be necessary for the boys and girls to consult the foliage and appearance of the earth at the time of their project and make their arrangements conform to it. On this page we have shown several possible arrangements. It will also be wise to select birds which are returning north about the time the project is undertaken.



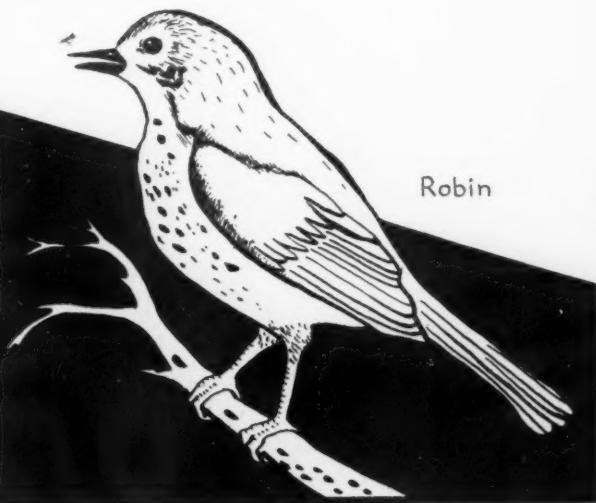
Flicker



Summer
Tanager



Catbird



Robin



compositions of birds
and plant forms.



TEACHING *Music* IN THE GRADES

THE MINOR MODE IN SCHOOL MUSIC — PART I

by

LOUISE B. W. WOEPPEL

Supervisor of Music, Ralston, Nebraska

Although the minor mode is as old or older than the Major mode, most of our school music is written in the latter. Most of the music the children hear is also predominantly Major. Because this is true, teaching songs written in minor keys presents special problems.

Occasionally a minor song occurs, either as a rote or a sight-reading number, in primary music texts. At that level, children cannot grasp the significance of the theory, but they do note the difference in tonality. When the first minor song taught is a rote song, the teacher may say, after she has sung it once, "Did you hear some new skips in this song? Can anyone tell me why they were used?"

(In many books, the weird, unusual, or "spooky" songs are written in minor. If the song in question has bright, happy words, the teacher will omit the next step.)

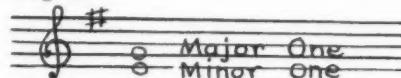
Some child may remark that the tune was sad or "scary." If no one gets that idea, the teacher says, "Tunes usually have the same idea as the words. How do the words make you feel?"

Regardless of the word content, the teacher continues, "Sometimes we hear these skips because the writer wanted something different. Sometimes the words seem to need that kind of tune." Then the teacher rotes the song in the usual phrase-imitation manner.

If the first minor song is a sight-reading number, she may say, after the word scansion in unison, "We may hear some new steps and skips in this song. Before we start singing, let us listen to a few of them." She sings the MAJOR One (Do) of the related key, then sings down to Six (La). The latter tone she repeats, calling it One, since it is MINOR One. Next she sings the entire MINOR scale up and down, and possibly the MINOR tonic chord, One, Three, Five (Do-Mi-Sol). The notes are the same as MAJOR Six, One, Three (La-Do-Mi).

"How many heard some new steps? Some new skips? Did you notice that Mr. One moved into a new house for this song? That was because this song was written in MINOR instead of MA-

JOR." She puts MAJOR One in his correct position on the staff, then locates MINOR One beside him. See diagram:



"Most of our songs are written in MAJOR," she says as she writes the word MAJOR beside Major One. "In this song, Mr. One moved because it was MINOR." She writes the word MINOR on the board, using a small letter m.

"Silently read the numbers (Sol-Fa's) to yourselves. Then we shall sing our minor song." After the sight reading, by phrases, the class may need to repeat the entire song. If possible, try to sing the song with "Loo" so that the children can listen to the minor tonalities as well as sing them. Third-grade children need learn no more about minor theory.

In the fourth grade, the relationship between Major and minor keys may be presented. It should be reviewed thoroughly in the fifth grade. To make the theory of value to the class, the teacher should introduce minor tonalities before she introduces the technical phases.

For the first minor song, a tuneful rote song should be chosen. If the class has had no minor music background, the teacher proceeds as with the primary children. She asks them to listen and discriminate BEFORE giving them the words. Then the song is roted in the usual manner.

Later, when it has been learned, it is selected for the opening song, then the teacher says, "Today we shall sight-read a new song in minor. You will have a chance to SEE as well as HEAR minor music." For the first sight-reading song in minor, the teacher should choose one that is short, with some repetition, a pronounced rhythm, and no time problems.

After the word scansion, the class locate Major One (Do) as they have been taught to do. (Minor mode should not be introduced theoretically until the class have mastered the technique of locating One (Do) in the sharp and flat Major keys. "One new theory problem

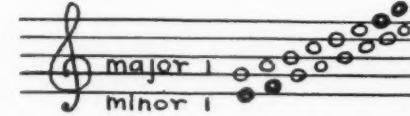
at a time," is a good rule to remember.

"On what note do we begin singing?" The song will probably begin on Six (La) or One (Do). Three (Mi) is also used. "On what note do we end?" Probably it will be one of the three given.

If the song begins or ends on Six (La) the teacher need go no further to establish the minor key. "Have we ever read a song that began (or ended) on Six (La)?" If the children do not recall, the teacher might ask them to turn to some of their previous songs. (If the class have read no previous minor song, the answer is no.) "That is one sign of a minor song. You can't lose your way and follow the MAJOR road, if the song begins or ends on Six (La)."

If the song begins or ends on One (Do) or Three (Mi), the class may have to read the first phrase in order to discover that the skips are different from previous songs. To guide them, the teacher says, "So far all our sight-reading songs have been MAJOR. Now we shall find out why minor music sounds different. It is because it uses new steps and skips. How many of you noticed that some of the tune sounded like our Major songs? That is because MAJOR and MINOR keys are related to each other."

On the board she puts in the Major scale with the same key signature as the new minor song. See example:



"We all know these notes, don't we? We have read them in many songs. Do you notice that the key signature in this and our new song are the same? That is to tell us that they are related. Has anyone a cousin with the same last name? Who has an uncle with the same first name? Who has a brother or sister that looks like him? All these are signs that tell people you are related. In music, the key signature belongs to TWO related keys, one Major

(Continued on page 47)



Watch Little Mousie

A folk song of Mexican Children
Arranged by J.A. Rickard

Watch out little mousie, for here comes the cat-o,
Oh the cat is hungry, for a little mouse-o

And she's looking for you, as she goes pit-a-pat-o.
So run to your hole in the corner of the house-o



LOUISIANA

THE PELICAN STATE

A UNIT STUDY OUTLINE FOR UPPER GRADES

One of the most interesting things about the forty-eight states of the United States is that each has a different history and, in many cases, a different cultural background. Louisiana is one of the most striking examples.

While it is not possible in this brief space to give a detailed outline to be followed during the study of this state, it is our hope that the facts presented will enable teachers to lead the children into fruitful discussions and will save valuable time. Any one of many situations may provide the impetus for this study: the fact that many of our armed forces are training in Louisiana may prompt the children to desire to know more about this state; the approaching carnival season about which they have heard; the study of petroleum (see *Junior Arts and Activities*, February 1944); etc.

The principal activity connected with the unit might be a miniature carnival in which case ample opportunities for art and creative expression will be afforded.

GEOGRAPHY

The most important feature of the state of Louisiana is the Mississippi River. The "father of waters" forms the eastern boundary of the state for many miles; its delta is the greatest in the country; until adequate levees and other methods of flood control were installed, the Mississippi was a constant threat to life and property in the spring flood season.

In addition to the Mississippi, Louisiana has many other rivers. The Red River and the Sabine River are important ones. These rivers together with the many lakes give Louisiana more miles of navigable waterways than any other state.

The southern part of Louisiana (all of which has a semitropical climate) is covered with swamplands. Traversing these are the bayous. These bayous are really rivers with slow currents which wind through the marshes. Not so useless as they would seem, the bayous and swamplands and lakes along the coast have been formed into the valuable inland water route which stretches

from Carrabelle, Florida, to Corpus Christi, Texas.

Geologically speaking, Louisiana is a young state, its land having been composed of deposits from the sea in comparatively recent times.

Since Louisiana is such a "young" state and since its land is of oceanic origin, it is not surprising (but it does not necessarily follow) that there are few hills and no mountains in the state. Most of the land is very nearly sea level although at the Arkansas and northern Texas boundaries it rises to a height of perhaps four hundred feet.

HISTORY

Most people think of Louisiana as a place of romantic interest. It is true that the history of this state—sometimes called the "Pelican" or "Creole" state—is full of unusual and colorful events. The very discovery of Louisiana is a confused and perplexing problem for historians to solve. At any rate this is clear about Louisiana in the period of exploration: when La Salle descended the Mississippi River to its mouth he claimed the region for France. No one else had previously claimed it. It was on this claim that France obtained possession of all that later became known as the Louisiana Territory since La Salle had named it in honor of the king of France.

After unsuccessful attempts were made to settle the swampy lands of southern Louisiana, deBienville established a community at New Orleans and, in spite of the many misfortunes which the government in the mother country endured, the colony grew and prospered. Two things which aided this prosperity were the introduction of sugar cane and of cotton as agricultural crops. These remain today among the most important of Louisiana's many products.

Then came events in Europe which did affect the life of the Creoles. As early as 1762 Louisiana was transferred by treaty from France to Spain. However, the transfer was not made effective in practice until 1769 when the first Spanish governor arrived in New Orleans.

This is another in a series of units on the states appearing occasionally in Junior ARTS and ACTIVITIES. It is not intended to give all the data about the state. It does, we believe, point up the principal features of interest and importance and supply unusual items not ordinarily found in texts.—Editor

Most of the people in the colony were French so that, quite naturally, they desired to preserve their own culture apart from that of the Spanish. They succeeded in so doing although Spanish became the "official" language. One of the lasting imprints of the Spanish rule was the formation of the "parishes" in Louisiana. This is the only state of the union which does not have the county as the primary political division. The parishes, established in 1807, were previously outlined by Spanish officials.

In 1803 Spain relinquished Louisiana to France but one month from the date of that treaty the United States purchased the territory from Napoleon. The steps which led to the purchase had much to do with the desire of the pioneer farmers of the eastern Mississippi valley to have a place to deposit their crops for transshipment and sale. When New Orleans was denied them they faced disaster.

Louisiana became a state in 1812 and immediately after the portion of present-day Louisiana on the eastern bank of the Mississippi was incorporated into her territory.

PRESENT-DAY ACTIVITIES

Louisiana is still a predominantly rural state although commerce and industry have grown in importance during recent years. Cotton, sugar cane, rice, and sweet potatoes are among its most important crops and lumber from the many forests makes Louisiana fourth of all the states in the production of wood products.

The refining of petroleum is Louisiana's most important industry. This has become so in recent years after great quantities of oil were discovered beneath the fertile plains.

The refining of sugar and the making of wood products contribute considerably to the importance of Louisiana's industries. Formerly sulphur was mined extensively but in later years the deposits have become exhausted although some sulphur is still being mined. Salt is also an important mineral.



Cotton Picking



Unloading Bananas



Cutting Sugar Cane

Lumber Mill



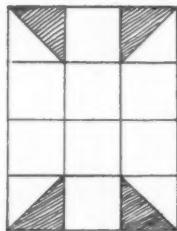
Constructing a Diorama Stage

DIORAMAS

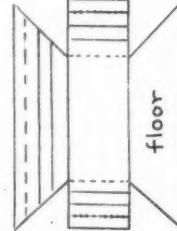
The small sketches at the right show how simple diorama stages may be constructed. These directions will prove of value in giving the pupils some idea of how to plan diorama stages so that the greater part of their energies may be devoted to making interesting and truly creative dioramas. As an additional suggestion, if rubber cement or a substitute for it used in fixing the background of the diorama to the back of the stage, the background may be easily removed and the stage used for another diorama at a later date. Another way of accomplishing the same end is to pin the background with thumbtacks of an inconspicuous color. This latter method, if thumbtacks are available, is probably the more convenient of the two.

Among the industries and agricultural pursuits of Louisiana, cotton, lumber, sugar raising, and shipping rank high. For that reason we have shown large suggestions of cotton picking and smaller ones of the other activities. It should not be forgotten, however, that petroleum is important as are several other activities (see article page 18).

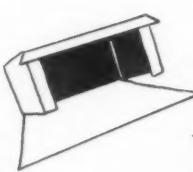
Each child should be encouraged to make his own stage and develop his own diorama.



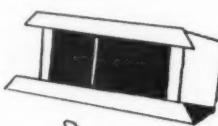
A.
Draw 12 squares on a piece of cardboard. Now draw the diagonals of the corner squares and remove the triangles near the center.



B.
Divide the two sides and top into quarters and fold on the dotted lines shown.



C.
Set the sides of the box at any angle desired and tape the panels together. The flap of the top covers the flaps of the sides.



D.
If desired, a section of the floor may be folded down to slant the stage.

Louisiana Time Line

La Salle takes possession of Louisiana in the name of France.



1682



1717

New Orleans founded by de Bienville



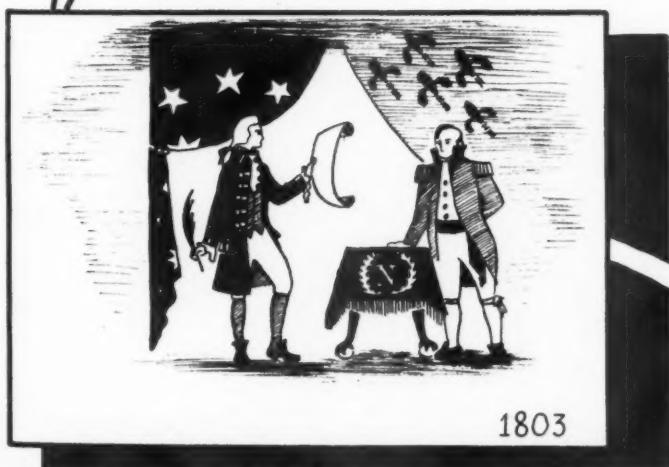
1751

Sugar cane introduced from Santo Domingo



1769

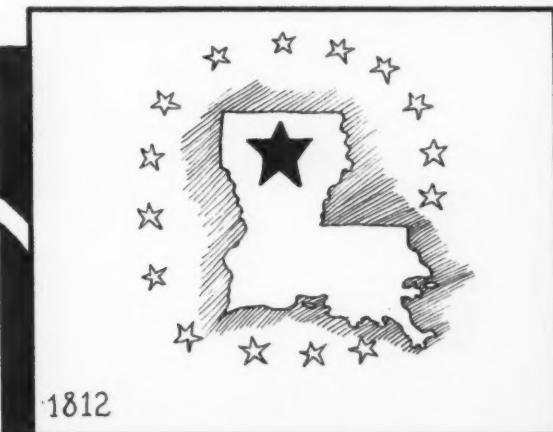
Spain in possession of Louisiana



1803

Louisiana purchased by the United States

Louisiana becomes the 18th state in the Union (boundaries about the same today)



1812

POSTER STORY



SHAMROCKS FOR AMERICA

by
THELMA MORELAND

It was a bright March morning in Ireland.

"Come, Michael," said Sheila. "We must harness Paddy to the donkey car and take the milk to the village."

So little Mike helped his little sister and together they started off across the moors which were fragrant and lovely in the fresh morning air. The moors are something like our prairies and meadows.

Just as they rounded the curve near Kilkishen Glen, sleepy old Paddy pricked up his ears.

"He hears something," cried little Mike. "Perhaps 'tis the wee folk out early in the morning!"

The children were excited, for the wee folk in Ireland are fairies about whom everybody tells stories.

"No, 'tis only Rory O'Day! See, there he is cutting peat for his mother's fires. But he is calling to us. Hurry along, Paddy!"

So old Paddy began to trot a little faster till they reached their friend, Rory O'Day, working in the fields near his mother's snug thatched cottage.

"Top o' the mornin' to you, neighbors," said the boy. "I'm very busy at the peat cutting and it'll be a long time before I get to the village. Will you please post this wee box of shamrocks to my Uncle Dennis in America?"

"That we shall, and gladly," said Sheila. "We shall be going to the post office and are glad to send your Uncle Dennis some real Irish shamrocks."



This is another of Mrs. Dresser's excellent units. The class under her direction actually made a farm from dehydrated and dried fruits and vegetables. This project was so successful that it was exhibited at the local university and received much deserved publicity. We regret that our limited space does not permit reproducing a picture of the project.—Editor

The Study of FOODS

A COMPLETE UNIT ADAPTABLE TO ALL GRADES

by
NETTA DRESSER

INTRODUCTION

If a child can be given an appreciation of his basic health habits it becomes possible to guide him intelligently in his personal growth and development. Even a small child can comprehend a few fundamental facts making him appreciate his responsibility towards his health. This study is vital at all times, particularly so during wartime. Proper foods are the basis for good health in peace and war. Today when careful planning is so essential as the result of rationing, substituting, etc., this study becomes a very timely one in order to give the children a better understanding of the significance of food values. As a purposeful result, attention is called in their homes for wise buying and the adherence to carefully planned meals.

OBJECTIVES

- I. To create interest in health activities
- II. To establish the daily practice of health habits
- III. To develop the awareness of the value of healthful foods
- IV. To help them learn how to plan well-balanced meals for themselves and their parents through discriminating selection and economical use of ration points
- V. To bring about the realization that happiness and better living can only be accomplished through health.

STIMULATION AND APPROACH

- I. An informal English discussion about the various ways in which we can help win the war takes place (this being the most important thing to all of us)
- II. Through careful leadership on the part of the teacher by sharing in the discussion, this fine type of give and take of ideas launches the activity desired. The children come upon the topic of the importance of good health in order to win back our peace. How can we all help to be and stay healthy? What are the history, sources, and

values of the various kinds of food we eat? The pupils are thrilled by the fact that the study is of their own choosing and constructive thinking reigns supreme as they set up the outline.

DEVELOPMENT

Foods vary greatly as sources of energy, protein, minerals, and vitamins. They are all necessary to the vitality of the human structure. There are two major classifications: (1) energy foods which give power or body fuel consumed in the performance of work, play, or effort; (2) protective foods which are the principal sources of necessary vitamins as well as minerals.

I. Classifications of foods and their values

(Note: these lists are not complete. Have the pupils augment them.)

A. Cereal grains—excellent sources of energy providing minerals, iron, phosphorus, and vitamins B and G

1. Breakfast foods
2. Cooked corn meal
3. Rice
4. Macaroni
5. Bread

B. Dairy products—provide calcium and phosphorus which help to harden the bones and build teeth.

I. Interesting sources of milk in other countries

- a. Arabia: camel and goat
- b. India: water buffalo and zebu cow (For a long time the people of India would not use milk.)
- c. Lapland: reindeer
- d. Switzerland: cattle and goats
- e. Tibet: yak
- f. Egypt: cow and water buffalo
- g. Italy: goat
- h. Mongolia: mare
- i. Peru: llama
- j. Spain: sheep
- k. Syria: goat

C. Fats are the cheapest source of energy but all of them are not equal from a nutritional standpoint. Butter is especially good because it contains

an essential vitamin not found in most other fats.

1. Cod-liver oil
2. Olive oil
3. Cottonseed oil
4. Margarine and other similar fats

5. Butter

D. Fruits produce important minerals and vitamins which have a stimulating effect on the digestive tract.

1. Apples, apricots, avocados
2. Bananas, berries
3. Cantaloupe, cherries
4. Dates
5. Figs
6. Grapefruit, etc.

E. Meats, fish, and eggs are best sources of protein, one of the necessary items for building and repairing the soft tissues of the body. Many of these foods are high in iron and other minerals.

1. Beef
2. Liver
3. Lamb
4. Heart, kidney
5. Pork (ham, bacon, etc.)
6. Chicken and other poultry

F. Sweets give energy and staying qualities.

1. Sugar
2. Honey
3. Molasses
4. Corn syrup, etc.

G. Vegetables—important minerals and vitamins give them a special food value. They also have a stimulating effect on the digestive tract.

1. Asparagus
2. Beans, beet greens, beets, Brussels sprouts
3. Cabbage, carrots, cauliflower, celery, corn, cucumber
4. Dandelion greens
5. Kale
6. Lentils, lettuce, etc.

H. Nutritive essentials (foods that give them)

- A. Minerals — have tissue-building

and regulatory functions

1. Calcium and phosphorus affect rigidity and hardness in bones and teeth.

a. Calcium — egg yolks, milk, cream, asparagus, carrots, etc.

b. Phosphorus — liver, lean meat, fish, milk, eggs, peanuts, etc.

2. Iron—forms red blood cells

a. Liver

b. Heart

c. Eggs

d. Raisins

e. Spinach

3. Iodine—proper function of the thyroid gland

a. Liver

b. Heart

c. Oysters

d. Lettuce

e. Spinach

f. Poultry

4. Other minerals are needed in small amounts but are supplied in foods which contain the minerals mentioned above.

B. Protein—the essential element to the growth and development of every part of the body. This substance is a part of all cells, those tiny structures that form the different tissues and organs. Without protein to form the cells, growth cannot take place.

1. Meat

2. Poultry

3. Fish

4. Eggs

5. Milk

C. Vitamins—a group of substances that occur in foods in very small quantities. They play a most spectacular role in nutrition. Each performs a specific physiological function.

1. Vitamin A—essential for normal vision, moist skin, etc.

a. Butter

b. Thin green leaves

c. Yellow vegetables including sweet potatoes and carrots

2. Vitamin B₁ (thiamin)—an accessory food factor long known as the antiberiberi factor

a. Unrefined cereals—concentrated in the outer layer

3. Vitamin C—develops and maintains sound structure in gums, teeth, bones, joints, and blood vessels.

a. All fresh vegetables

b. Fruits (especially citrus fruits)

4. Vitamin D—establishes favorable conditions to the deposition of calcium and phosphorus in bones and teeth—most vital in the nutrition of infants and children.

a. Liver

b. Eggs

c. Butter

d. Milk

e. Flesh of salmon and herring

f. Cod-liver oil and from livers of other types of fish.

5. Vitamin G (riboflavin)—keeps all parts of the body in good nutritive condition. Protein foods supply largest amounts of this vitamin. Many fruits and vegetables especially the leaves of the vegetables offer this as well.

D. Carbohydrates and fats—chief sources of energy required for the various functions of the body for work and play.

E. Calories—a measure of the fuel value of foods and the energy produced by their combustion in the body.

III. Ways of preserving foods

A. Canning

B. Cooking

C. Dehydration

D. Drying

E. Freezing

ORGANIZATION

I. The outline is formed by each child contributing from many sources of information: parent interviews, radio listening, reference materials, library books, friends in the food business who give addresses of food companies and other data, etc.

II. Groups of children form committees headed by a chairman of their choosing as they divide the outline of the unit through the selection of the various topics that interest them. Thus each child becomes responsible for a number of oral and written English reports. (This is perfect training for democratic selecting, assuming responsibilities, and sharing learning experiences with the rest of the class.)

III. Pupils bring in books, newspaper clippings, magazines, and illustrative materials as well as the firsthand information received through the mail in answer to their letter writing.

IV. Culmination, time limit for written reports, and goals are set up by the entire class for the activity program.

INTEGRATION WITH CURRICULUM

ARITHMETIC: Concrete problems that aid in applying new techniques as well as purposeful drill may be built around the following ideas: costs of feeding a family for a day, week, etc.; figuring nutritious menus; ration point values used as a basis to figure how to get most for their point value; from statistics of food growers, etc., decrease and increase of certain crops, shipping costs, etc.; percentage, decimals, as well as other forms of arithmetic can be fruitfully applied.

ENGLISH: These include written and oral English reports on the history,

value, and own reaction to the particular food or items chosen as the topic; debates, purposeful letter writing to growers, canneries, milk companies, fisheries, etc., for firsthand information used in the reports.

READING: Reading lessons are built around the unit from sets of books for the slow groups. The excellent readers use library books, clippings, and other reading references for their lessons. Research and investigation is done through reading.

SPELLING: Vocabularies are enriched and increased by the addition of new words found during the study. Examples: industry, deciduous, nutrition, protective, energy, vitamins, calcium, etc., depending on the grade.

CREATIVE ACTIVITIES: Class and individual scrapbooks are made. Mock radio broadcasts are presented from original scripts written by the class from authentic facts they find. Members of the class take turns arranging the bulletin boards with clippings, pictures, etc., contributed by themselves. A complete farm may be built by the entire group using dehydrated fruits and vegetables. All the essential vitamins and values are included in this creation.

OUTGROWTHS

The pupils develop

I. A better understanding how to select foods that are beneficial to health

II. Good organization through participation in outlining a study

III. A taste for foods that they reported disliked before the study

IV. Respect for good planning and appreciation for the value in rationing

V. Ability in judging health habits and necessary activities of same

BIBLIOGRAPHY

These listed below are just a few of the many references available.

Broadcasting Health, Andress and Goldberger

The Way to Keep Well, Newmayer and Broome

The Health School on Wheels, Andress and Goldberger

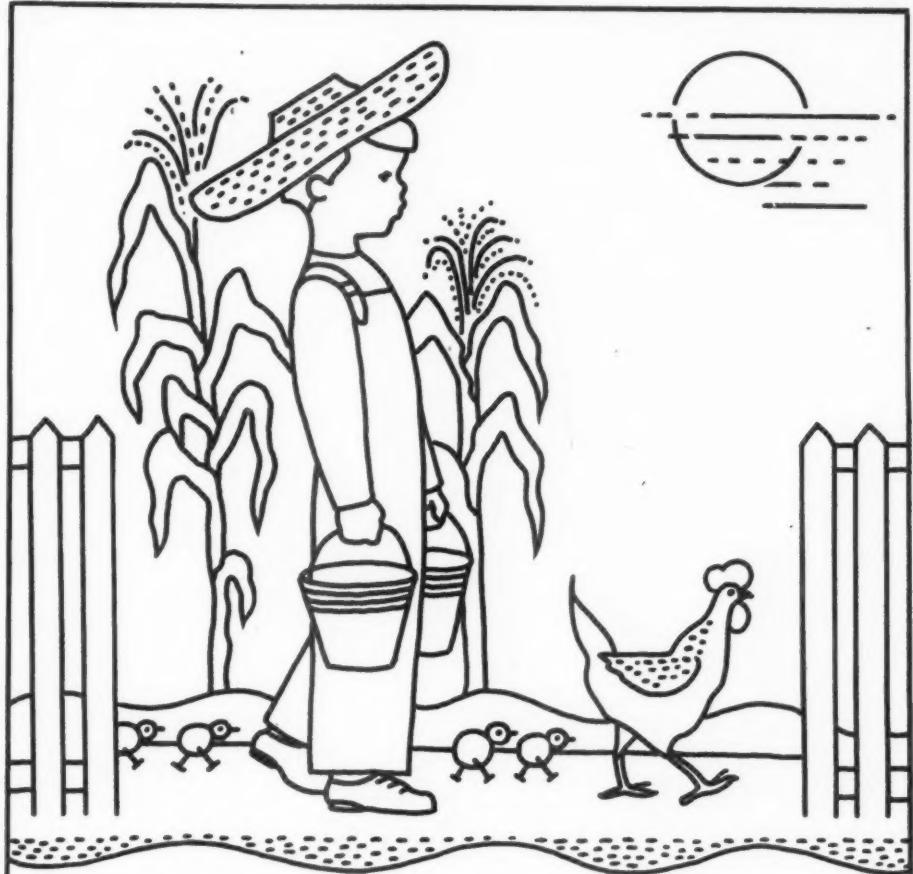
Health for Everyday, Bigelow and Broadhurst

Health in the Home and Neighborhood, Bigelow

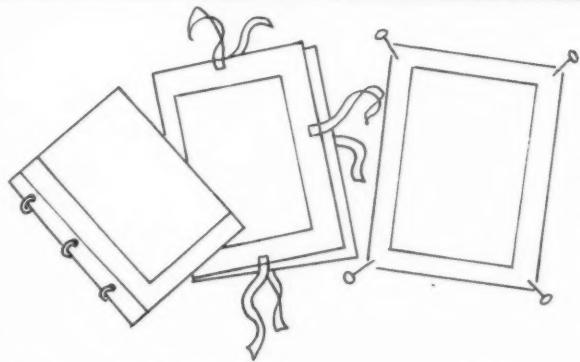
Health Problems, Charters, Smiley, and Strang

The Story of Milk and How It Came About, Watson

Through the mail many fine, informational booklets may be received free of charge. Addresses and companies may be found in newspapers, on can labels, and by asking storekeepers. All of this is most worth while and on a reading level that is quite simple.



FOODS FOR HEALTH



For notebook covers, portfolios

LF

NOTEBOOK COVER

During the study of foods, each member of the class will want to keep a notebook. The notebook may be of any size or shape as long as all the material prepared will fit into it. Here is a suggestion for the cover. Notice that three healthful foods are included: milk which the boy carries in pails, chickens which provide eggs, and corn which is an important vegetable as well as a cereal.

When the pupils are choosing themes for their covers, they should be reminded that it is a good idea to include more than one food in their cover plam.

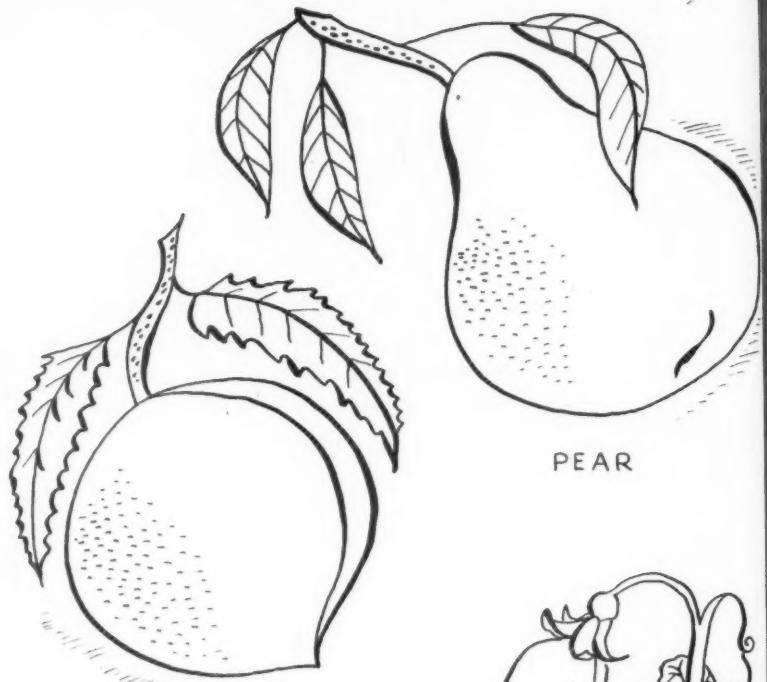
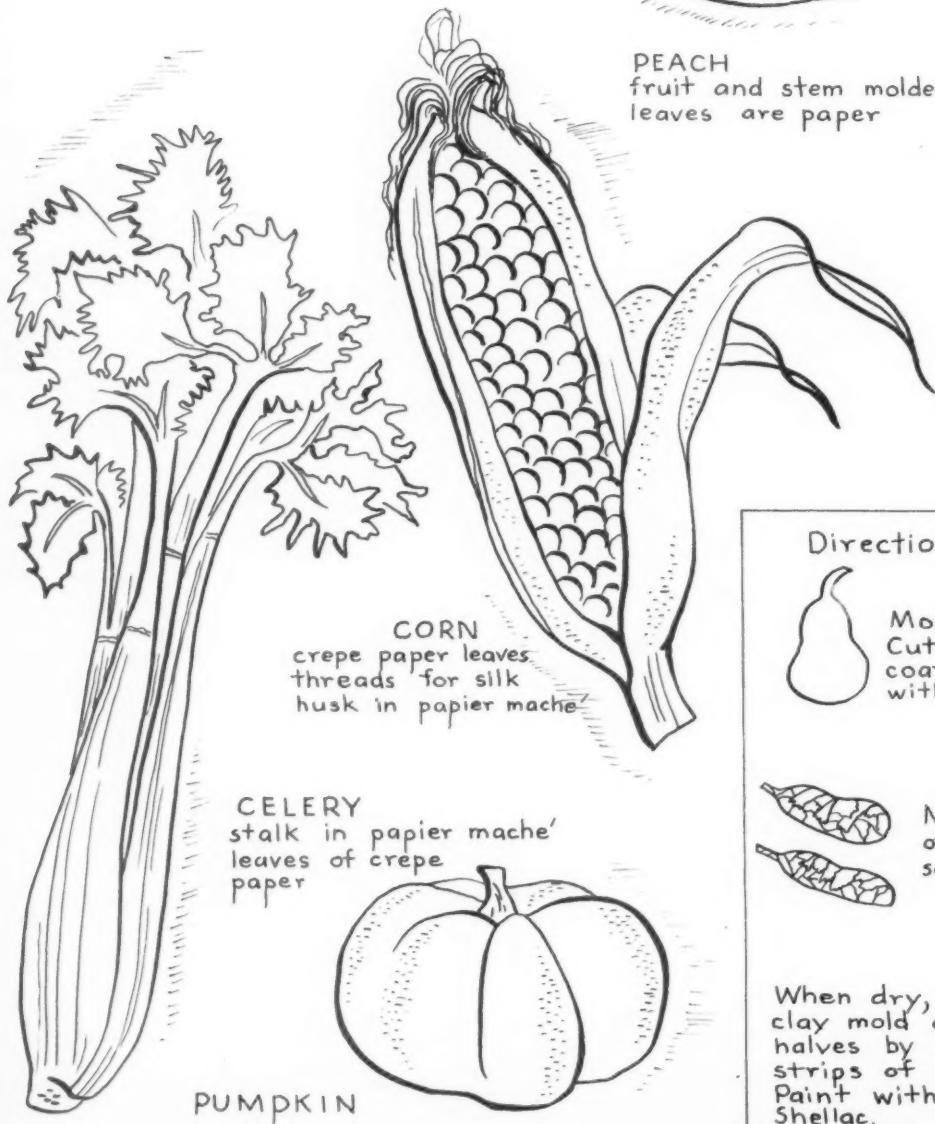
In addition to using this idea as a cover for notebooks, it may also be used for posters and portfolios of pictures.

Various colors of cutting papers or construction papers may be used in making this cover. It may also be sketched on light-colored paper and colored with temperas.

FRUITS AND VEGETABLES FROM PAPIER MACHE

The purpose of carrying out this project, if the boys and girls are interested in it, is not alone to develop abilities to work with papier mache and clay models but to become more familiar with the food values of various fruits and vegetables. As an example: If each child in the class molds and then makes models of two or three items the time involved will not be too great and the pupils will have an ample supply of fruits and vegetables to make an interesting exhibit. The exhibit should consist of placards announcing the name of the particular vitamin or other necessary food constituent, what it does for the body, and a notation that the foods placed near the placard contain this particular vitamin. Since there will be more than one model of some of the items, it will be possible to put the fruits and vegetables in all of the categories in which they belong.

In order to make the model vegetables and fruits more nearly represent those illustrated, the children should use cutting paper to make the husks of the corn, the foliage of the fruits and so on. The corn silk may be threads attached to the model while the papier mache is still wet.



Directions for Papier Mache'

Mold the object in clay. Cut in half and coat outside with vaseline.

Now add layer upon layer of torn newspaper strips soaked in paste.

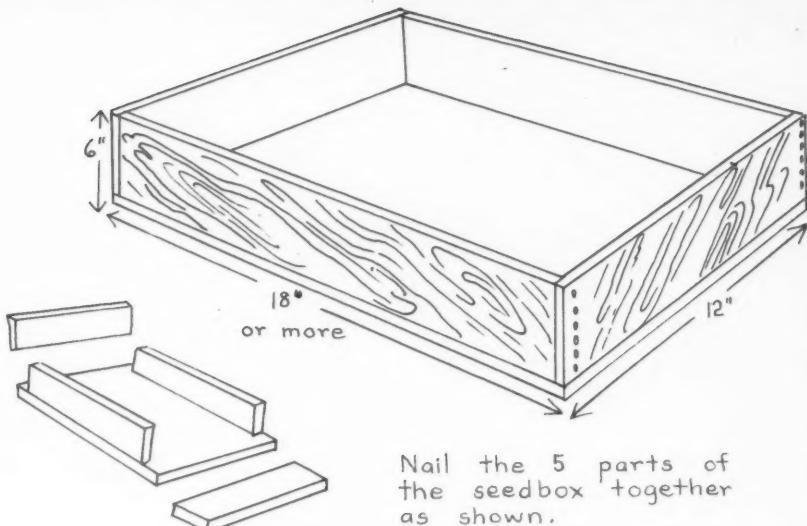
When dry, remove from clay mold and join the halves by using more strips of paper. Paint with tempera. Shellac.

A SEEDBOX FOR THE VICTORY GARDEN

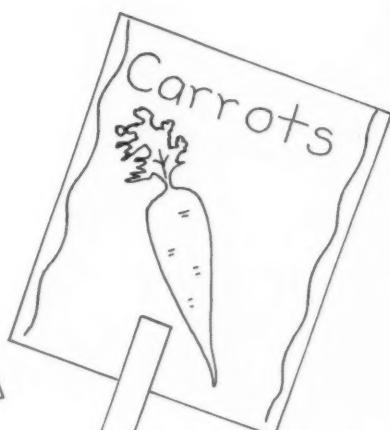
In every school in the land where it is at all possible, boys and girls will soon begin to think about planting Victory Gardens for 1944. This is a most necessary and important contribution to Victory in addition to providing excellent situations for real learning.

On this page we have shown how to make a seedbox for use in the classroom before it is warm enough to do outdoor gardening. Several weeks before plants can be placed in the permanent gardens, the seedbox should be filled with good soil, watered, and made ready to receive the seeds. The class should determine which vegetables they want to grow. For this purpose they should consult the directions for planting, the length of time needed for maturing, and the food values of various vegetables. Most seed packets give the information. Then the seeds should be planted according to directions.

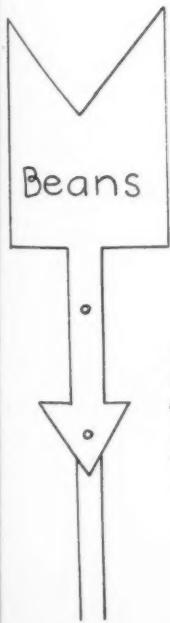
In order that the class may know which seeds were planted in the various rows, we further suggest the small markers shown on this page. They may easily be made and placed at the head of the various rows.



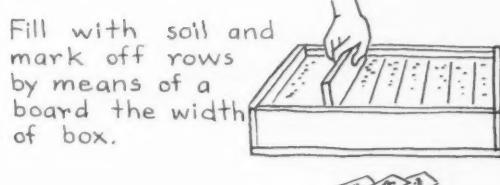
Nail the 5 parts of the seedbox together as shown.



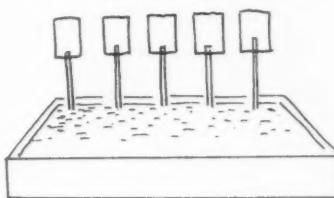
Insert the cardboard sign in a slit made at one end of a dowel rod.



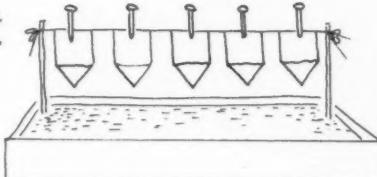
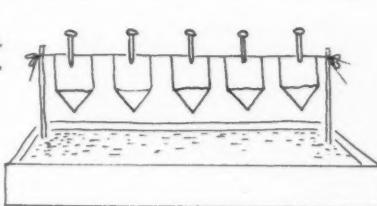
A cardboard arrow may be tacked to a dowel rod which is inserted in the earth to the point of the arrow.



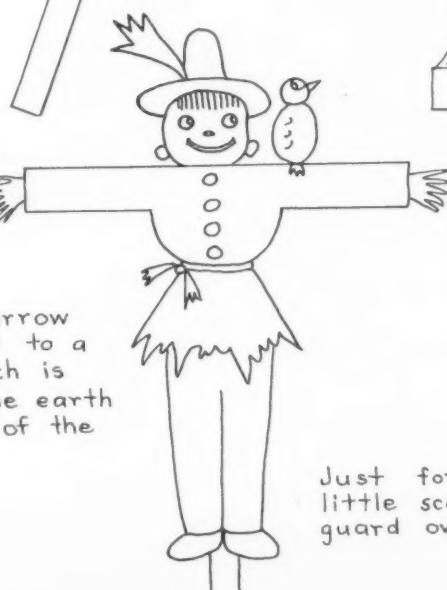
Fill with soil and mark off rows by means of a board the width of box.



Sow the seeds in moistened earth and sift fine soil over them.



The seedbox markers may be on sticks stuck into the soil or secured to a line by means of toy clothespins.



Just for fun make a little scarecrow to stand guard over the seedbox.

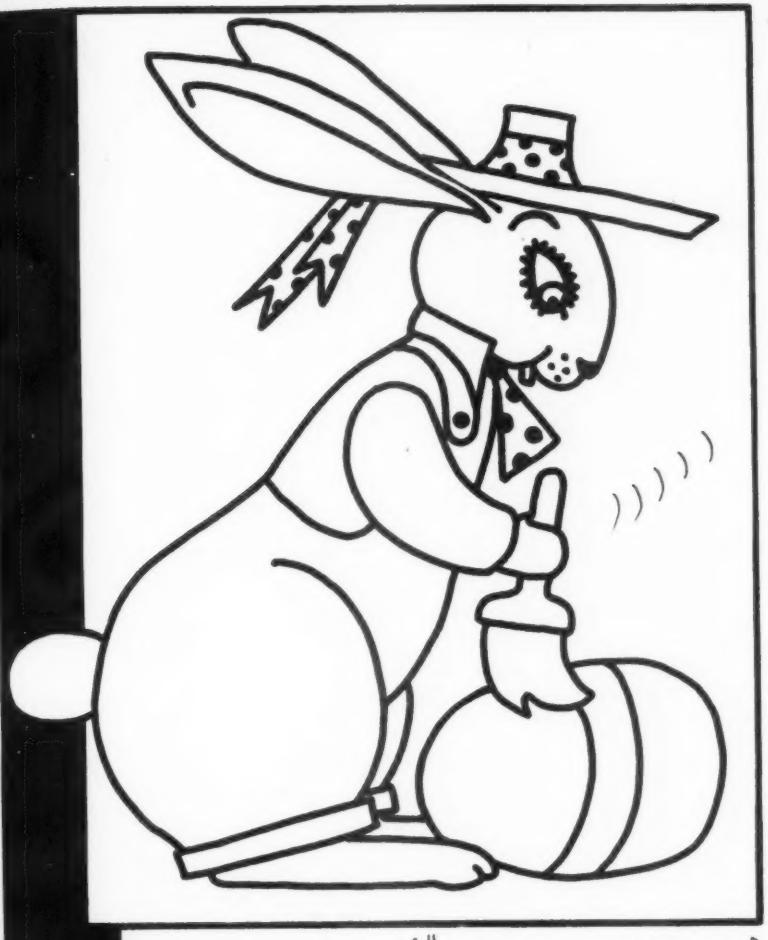
Decorative markers can be made of painted cardboard or cut colored paper.

HEALTH CHART

Name-----

Grade-----

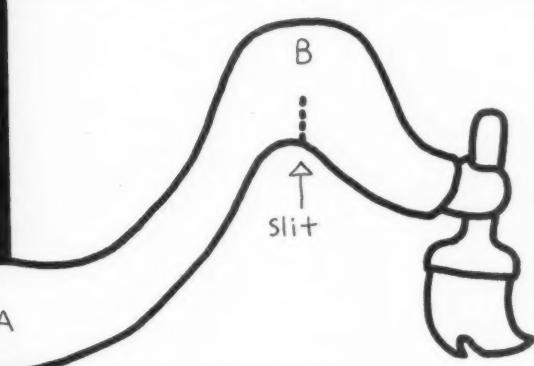
Foods	1st Week							2nd Week							3rd Week							4th Week						
	S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S
Cereals																												
wheat																												
oats																												
rye																												
Dairy Products																												
milk																												
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carrots																												
potatoes																												
lettuce																												
tomatoes																												
Fruits																												
apples																												
oranges																												
bananas																												
grapefruit																												



5½"

↓

↑



The arm and tail are
in one piece.

Fold of the booklet



A and B are slits for
the tail and arm of the
bunny.



ANIMATED EASTER BUNNY

by
ELMA WALTNER

Here is an Easter card (March is a good time to start making such things in the classroom) that is a bit out of the ordinary. It is a project that will be thoroughly enjoyed, both by the maker and by the recipient.

For the card, cut a piece of construction paper, either white or a very light color, 8" x 5½". Fold it in half to make a card 4" x 5½". Draw the bunny pattern onto the folded card, with his back against the fold, as shown.

With a sharp knife or pointed scissors cut slits in the cover of the card at the points indicated.

Now make the arm and tail piece using the same colored paper as that of the card. The bunny and egg may be colored with water colors of whatever tint desired.

Cut out the arm and tail piece and slip it into place so that the arm and tail come out of the proper slits. Put the arm down until the slit in the arm catches over the lower end of the arm-hole slit. This acts as a pivot on which the arm swings. The bunny is made to paint his egg by moving the tail up and down in its slit.

Inside the card manuscript an appropriate Easter greeting. At the bottom of this page we have shown a usable title for the greeting.



Letter a greeting inside the card.

DEMOCRACY AT WORK IN THE CLASSROOM

AMERICA'S INVENTIVE GENIUS

Those teachers who have been following this series of projects since last September know that we have already planned activities based on the Four Freedoms and their application in American life. We have also looked into the matter of the cultural arts in a democracy such as the United States.

This month our project covers a study of the inventors which America has produced. The class will begin with a discussion of America in general and how progress has been made since the days of the frontier. In the course of that discussion, the inventions of the telegraph, telephone, and other items are sure to be mentioned. At that point critical thinking and the planning of a suitable project to learn more about the inventors enters the picture.

We suggest that a brief study complete with research and the gathering of pictures and other information be made covering the principal inventors and inventions which America has produced. As the culmination of this study,

we further suggest that an exhibit be held.

This exhibit may contain pictures of the inventors and their inventions, samples of notebooks made by the class, replicas of their inventions which the class has made, and outlines of experiments which pupils and teacher have conducted.

During this time emphasis is placed on the part that constructive science has in a working democracy.

Below we have given a short outline of the lives of *some* of America's inventors. Investigation will disclose additional names. We have also outlined a few simple experiments which may be performed either before or during the exhibit. Pictures of the inventions will enable class members to make reasonably accurate models in some cases; in others, pictures should be used for the exhibit.

INVENTORS

Benjamin Franklin: In reality his contribution to American life is more in the field of statescraft but his inves-

tigations with electricity have made us associate him with inventors. In addition, his improved stove and a chair which he designed further attest his abilities along these lines.

Eli Whitney: One of the first inventors whose genius affected American life in a vital manner, Eli Whitney is known to us as the inventor of the cotton gin. Without this mechanism the plantations of the South would never have been able to market the quantities of cotton which made America one of the great cotton producers of the world.

Elias Howe: As the inventor of the sewing machine, Howe enabled the great cotton cloth manufacturing industry to develop.

Cyrus Hall McCormick: America's great prairies could never have been profitably used to raise grain had not McCormick perfected the mechanism by which the grain is gathered from the fields. The McCormick reaper is one of the most important of American inventions.

Samuel F. B. Morse: As the inventor of the telegraph, Samuel Morse has won immortal fame but it should also be remembered that he was an artist by profession.

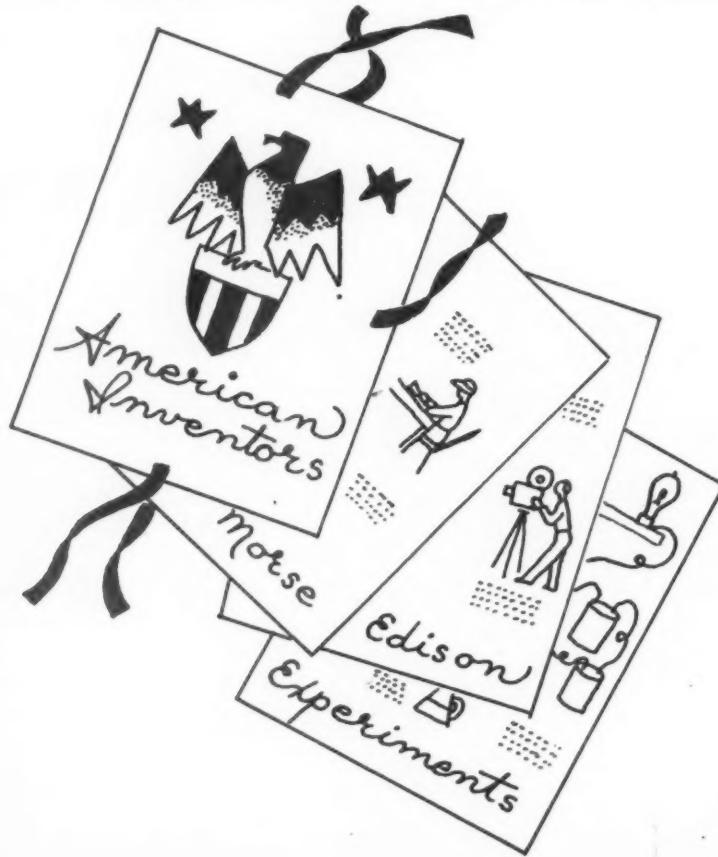
Alexander Graham Bell: Perhaps the telephone was the outcome of the telegraph but together these two inventions have made possible the more complete development of radio communication.

Thomas A. Edison: Edison was one of the most prolific of American inventors. In addition to giving the world the electric incandescent lamp, he also developed moving pictures and phonographic recording and reproduction thus making him most important in the history of entertainment and culture.

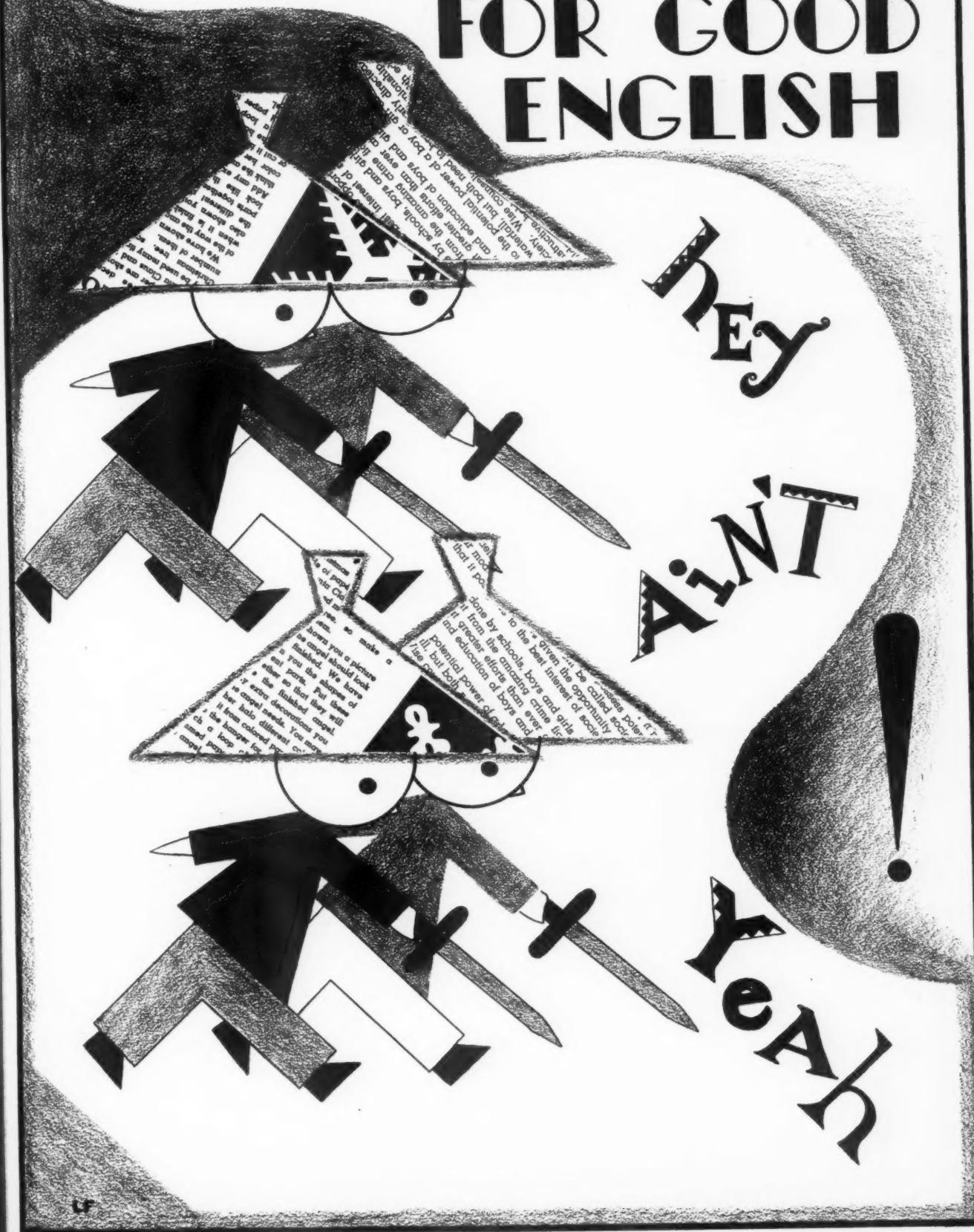
Lee De Forest: This man, who is still working on radio problems, has been called the "father of radio" for without his vacuum tube the principle on which radio is based could never have been used as widely as it has.

EXPERIMENTS

Perform Franklin's experiment with a kite and key. In the upper grades, it is possible to bring in a telegraph sending key and demonstrate the principle of Morse's invention. Also in the upper grades, a teacher may conduct an experiment showing how an electric light works. The equipment is available in every high school science laboratory and may be borrowed.



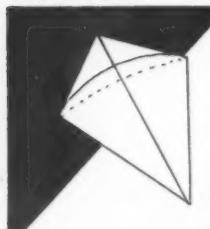
WIN THE BATTLE FOR GOOD ENGLISH



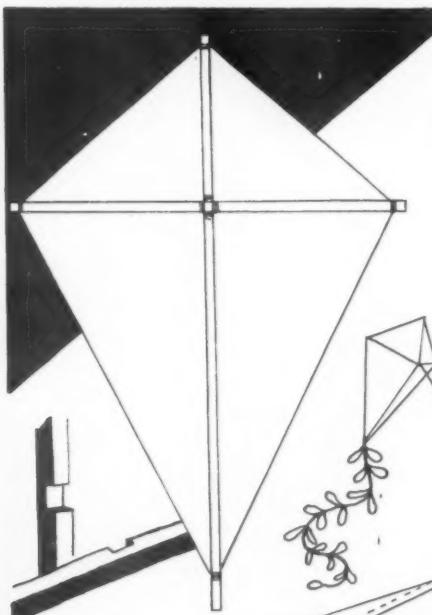
MAKING KITES

Kites and windy March are traditional companions. There was a time when kites were considered merely toys and were not given much attention in school. However, now we know that there is much of an educational nature to be learned from constructing kites and decorating them.

On this page we have shown several kite shapes and many suggested decorations. The wise teacher, once kites have been constructed and made ready for decoration, will present the problem of ornamentation not as a hit-and-miss project but as a definite art lesson. There is a certain amount of space to be decorated. It possesses a certain shape. Therefore, the decoration should follow the shape and fit into it. Notice, for example, the dragon-fly decoration immediately right of this explanation. See how its lines follow the lines of the kite. That is what the children must understand before beginning their work.



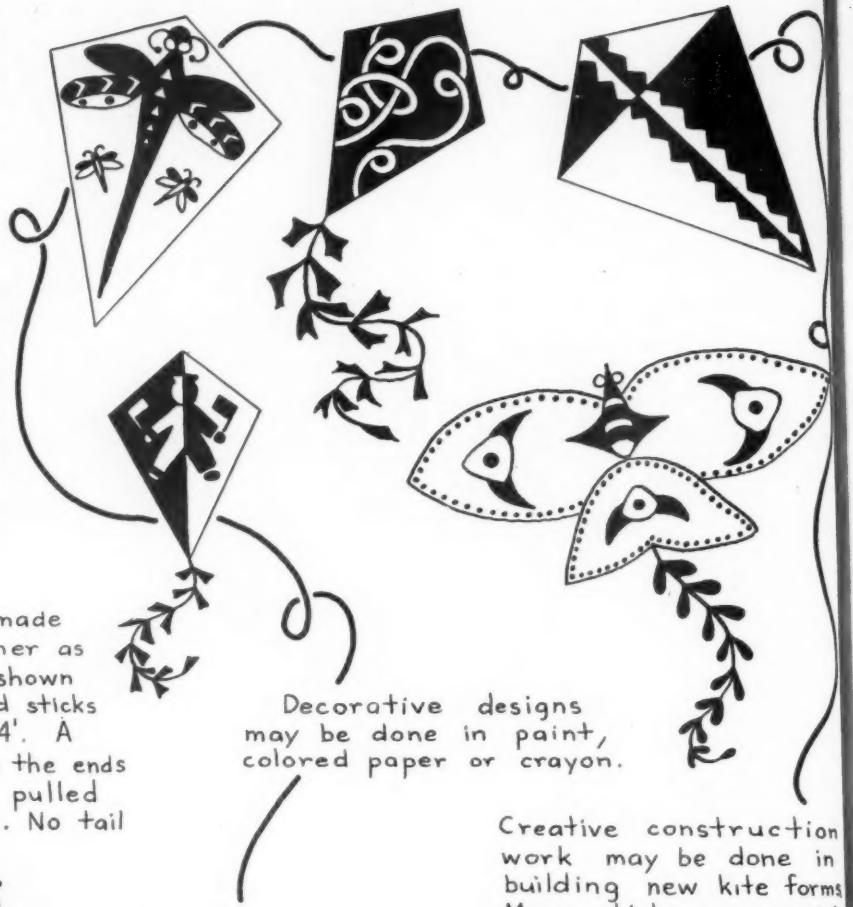
A Dutch Kite is made in the same manner as the simple kite shown below. The crossed sticks measure 3' and 4'. A cord attached to the ends of the 3' bar is pulled taut, making the kite convex. No tail is needed for this type.



Two light sticks of unequal length are placed at right angles to each other. Notches are made at the points they meet. Attach with brads and tie firmly.

Stretch a cord tightly from stick end to stick end, forming the diamond shape. Cut paper to fit, allowing a margin for pasting.

Attach with brads and tie firmly.



Decorative designs may be done in paint, colored paper or crayon.

Creative construction work may be done in building new kite forms. More sticks are used to achieve variety in contour. Always keep the kite light and well balanced.

Test balance by suspending the kite from a string. Add bits of paper to remedy any faults.

The bridle string is tied to the four corners and attached loosely to the main string.

The tail assists in balancing the kite.



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The material contained in this unit can be used in several ways. As a part of a larger unit on clothing, it is most suitable. It can also be incorporated into a study of farm life. In detail, the study of sheep raising and wool may be more appropriate in some parts of the country than in others but all children need to know something about this very necessary industry.—Editor

SHEEP RAISING AND WOOL

A UNIT ON CLOTHING AND NATURE FOR PRIMARY GRADES

OBJECTIVES

- I. To acquaint children with one aspect of how they are clothed
- II. To acquaint them with one of our most important domestic animals
- III. To show that there are many kinds of sheep
- IV. To show that sheep (and all domestic animals and pets) must be given care
- V. To widen horizons of children and broaden their experiences

APPROACH

Health talks in which the necessity for wearing warm clothing even during the first sunny days of March may bring about discussions of wool and its importance. Perhaps the mothers of some of the children (or even their teacher) may be knitting for the Red Cross and the children may become interested in the process and want to know where the wool comes from. Another approach may be teacher-stimulated: a consideration of the types of cloth used in various items of children's clothing.

DEVELOPMENT

- I. Where does wool come from?
 - A. Sheep
 1. Timid, curious, affectionate animals
 - B. Some other animals (for children in the third grade)
 1. Goats
 2. Alpacas
 3. Llamas
 - II. How are sheep raised?
 - A. On small farms
 1. A group of sheep (called flock) grazes on the grasses in the fields.
 - a. Sheep can graze in places where cattle would never find enough to eat.
 2. In the wintertime the sheep are taken into barns called sheep barns.
 - a. The farmer feeds them until spring.
 - b. Then he lets them graze in the fields again.
 3. When it becomes warm the farmer takes the wool from the backs

of the sheep.

- a. This is called shearing.
4. When baby lambs are born they need much care.
 - a. They must be kept warm.
 - b. They must have enough to eat.
 - c. Their mothers must care for them, too.
- B. On big sheep farms or ranches
 1. Many more sheep are on these ranches than a farmer has.
 2. All summer long they graze on the hills.
 - a. A man called a sheep herder stays with them.
 - b. He keeps them from becoming lost.
 - c. He has a dog called a sheep dog to help him.
 3. In the wintertime the sheep are brought down from the hills.
 - a. They stay outdoors but in places away from the cold winds.
 - b. Lambs and their mothers are sometimes brought inside.
 4. In the spring the sheep are sheared.
 5. Sometimes they are given a bath to kill insects which may get onto the sheep.
 6. The new lambs are marked so that the ranch owner can tell that they are his.
 - a. The mark is usually a tag which is placed in the ear of the lamb.
- III. How is the wool made into cloth?
 - A. Shearing
 1. By hand
 - a. This is the older method.
 - b. The man who is to shear the sheep uses a clippers and removes the wool so that it appears to be in a single piece.
 - c. The wool is called fleece.
 2. By machine
 - a. There is a machine for shearing sheep but the men who operate it must be very careful.
 - B. Making wool into cloth
 1. Washing
 - a. The fleece is washed with soap and water to remove dirt and oil.

b. The oil is useful. It is called lanolin. It is used for soaps and salves.

2. Carding and combing

a. This makes the wool soft and fluffy.

b. It is the last step before spinning the wool into yarn.

3. Spinning

a. Formerly this was done by hand. (Note: If the teacher has pictures of a spinning wheel it will be helpful for the older children.)

b. Now it is done by machines.

4. Weaving the yarn

a. Different kinds and weights of yarn are used for different things.

b. Different kinds of sheep give different kinds of wool which may be used.

c. There are different ways of weaving to get different kinds of cloth.

CORRELATIONS

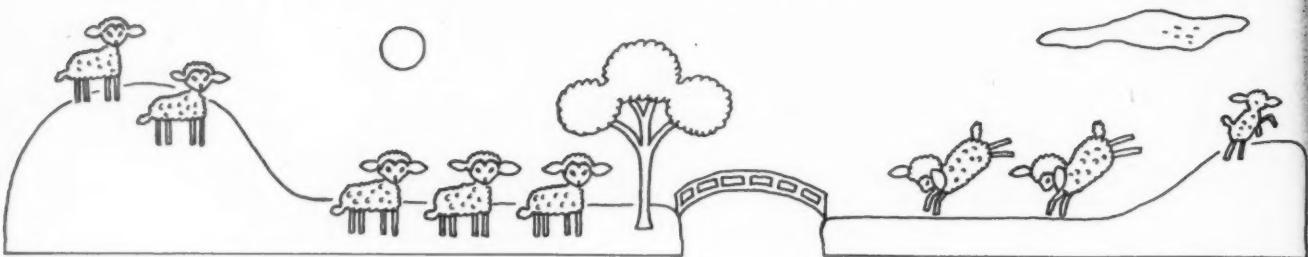
LANGUAGE: The children will read and write simple stories and poems about sheep and lambs and wool. They will write letters asking for material. They will write letters asking sheep farmers to come and talk to the class. They will write letters asking permission to go through a wool mill if one is available. They will write thank-you letters. They will write captions for the pictures they bring to school and those they draw. They will learn many new words during the unit. Some they will learn how to spell. All they will learn to recognize and read.

NUMBERS: Use sheep and lambs to make interesting seatwork. (See page 34.)

SOCIAL STUDIES: The children may conduct discussions about the fact that there is less wool for us to use today. They should find out if wool is obtained in their locality and if there are woolen mills in the community. They may discuss the fact that man depends on many people and animals for his clothing. They should learn that sheep are also used for food.

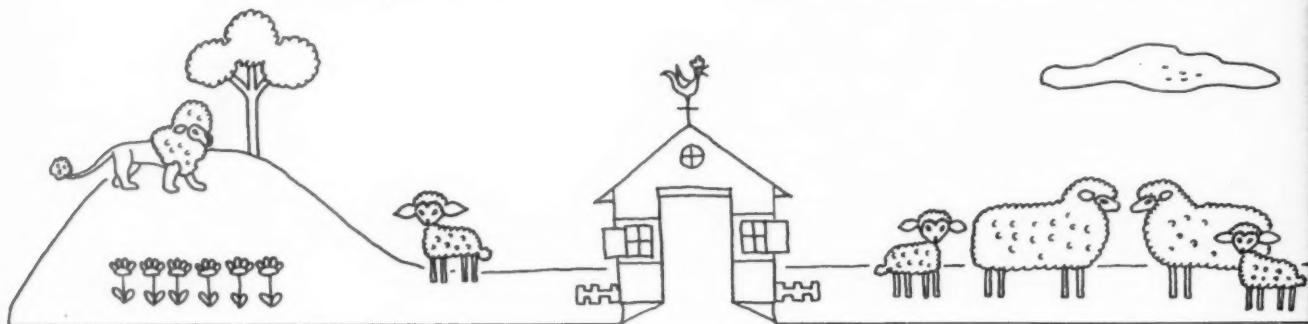
(Continued on page 47)

Seatwork



How many lambs are on the hill? _____
 How many are on the plain? + _____
 How many does that make altogether? -----

Three lambs were playing. 3
 One lamb ran away - 1
 How many lambs are left? -----



How many lambs are there in this picture? -----
 How many lions are there? + _____
 How many animals are there? -----

How many animals are in this picture? -----
 How many mother sheep - are there? -----
 How many lambs are there? -----

4 s and 1 are -----

$$\begin{array}{r} 4 \\ + 1 \\ \hline \end{array}$$

If there are 5 s, and 3 s run away, -----

$$\begin{array}{r} 5 \\ - 3 \\ \hline \end{array}$$



3 s and 3 s are how many animals? -----

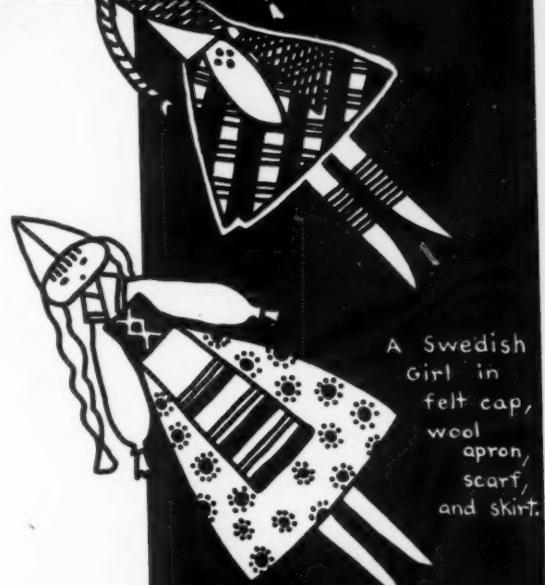
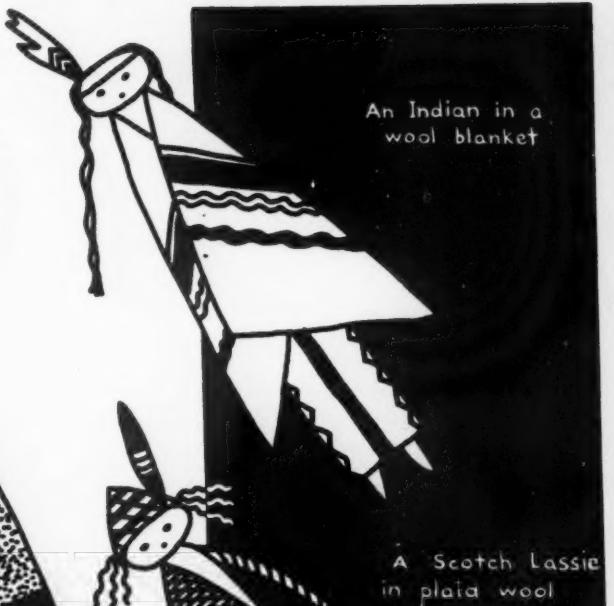
$$\begin{array}{r} 3 \\ + 3 \\ \hline \end{array}$$

What must we do when we see + before a number?

What must we do when we see - before a number?

Color the s. and the s if you wish.



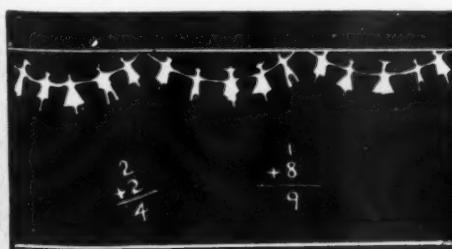


Dressing Clothespin Dolls With Wool

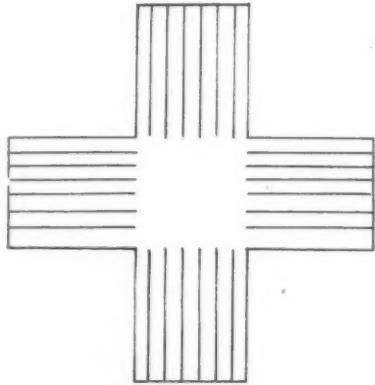
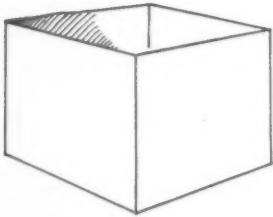
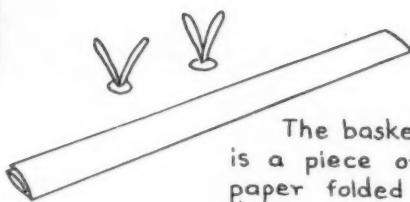
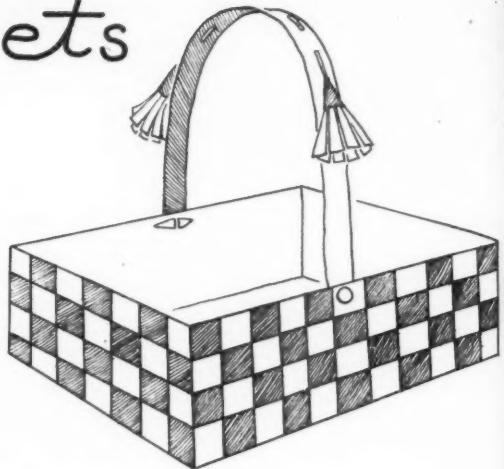
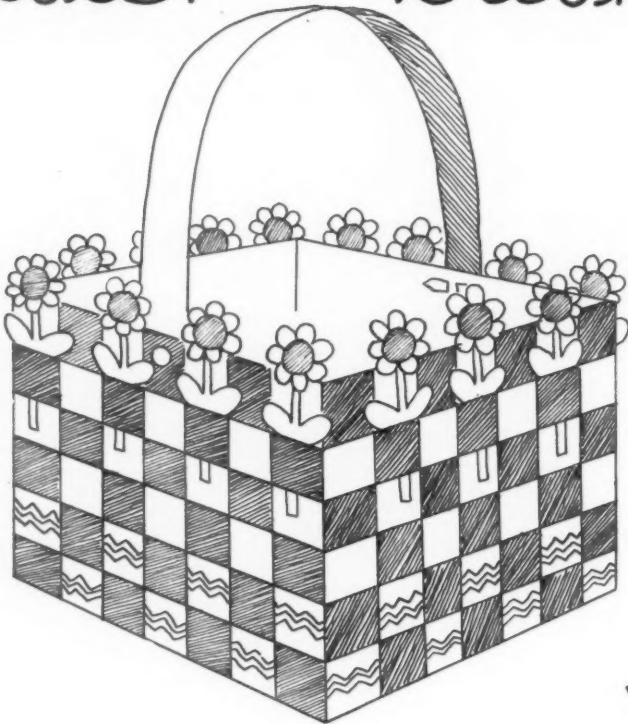
Use crepe paper stuffed with cotton to enlarge the heads, cord for arms, and scraps for dress. Dip the feet in ink for shoes.



The dolls may be suspended from a cord at the window, or looped across the blackboard.

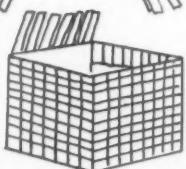
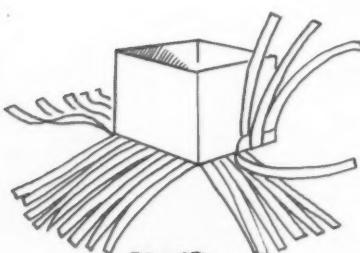


Easter Baskets



Use a discarded box either square or rectangular in shape.

Cut a piece of colored paper as shown. The center square should fit the base of the box. The other panels measure a little longer than the sides. Cut these side pieces into an uneven number of strips.

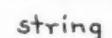
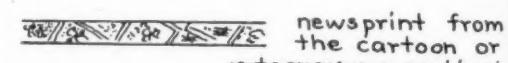
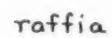


The ends of the vertical strips are folded into the box and glued. Cover with a border.



The flowers are made of construction paper and inserted into the weave of the basket. Glue in place.

Materials which can be used in the weaving are:



Downy feathers, shells, tassels, and bows may be used as decorations

Little Jol
Put away
Hopped
Near his

"I would
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Who use
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BEFORE THE PLANE OR SHIP OR TRAIN*

by
MARY ELIZABETH BARRY



Little Johnny Peekay Young
Put away his Christmas drum,
Hopped into a shining plane
Near his farm of sugar cane.

"I would like to know," said he,
"Where all the animals can be
Who used to pull the heavy loads
Before we had our aerial roads?

"Before great ships sailed all the seas
And cars rolled on the land with ease;
Before great trains on steel tracks ran—
Where are those beasts that carried man?"



This is why he left his drum,
The curious Johnny Peekay Young;
This is why he went by plane
From his farm of sugar cane.

In a helicopter new
High and far away he flew,
Over land and oceans deep
In his little aerial jeep.



In Egypt near the River Nile
He stopped to rest a little while.
A camel with a hump quite grand
Was resting on the desert sand.

Ahmed curious to see
Who Johnny Young could be
Told him camels made good trains
Before men flew big transport planes.
"A camel is a beast," he said,
"Who doesn't have to use his head
Because the rest of him is made
To be a ship or train in trade."



*Book Rights Reserved.

In High Tibet John found a yak,
A beast with hair of brownish black,
Shaggy hair that keeps it warm
Pushing through a mountain storm.

Now that airplanes zoom so high
And food and mail come through the sky
Tibetan boys and yaks can wait
Safe at home till storms abate.



In India John saw an ox
Hitched with a yoke to a wagon box.
The beast with patience pulled the load
Down a winding, dusty road.

From India our oxen came
Too long ago in time to name.
Endless years they've worked for man
Pulling wagon, cart, and van.



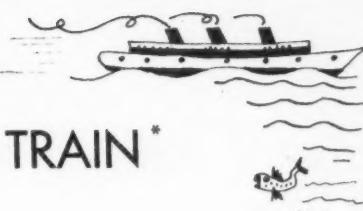
In China near the Hwang-Ho
John saw a water buffalo.
Ling mounted idly on his steed,
Was making music through a reed.

"My buffalo loves a marshy place,"
Said Ling to Johnny with much grace.
"He'll work for me from morn to night.
A bath in mud is his delight."

Marshland grass that's green and sweet
Water buffaloes like to eat.
We'll find them in the Orient
When off we go as Johnny went.



Over spaces wide John flew
Until he reached far-off Peru.
There he saw great condors fly
Like baby airplanes in the sky.



Browsing on the Andean grass
Were llamas near a mountain pass.
These shaggy beasts the Indian drives
And straps his luggage to their sides.

Juan told him modern planes now do
The work of llamas in Peru:
South American cousins near
Of Egypt's camel quaint and queer.



Away off in the Arctic lands
Were reindeer traveling in bands.
The frozen tundra is the home
Where Lapps and reindeer like to roam.

The Lapland people raise this beast
And travel with him west and east.
The reindeer is their beast of power
He'll carry loads at any hour.

Johnny thought he'd like to stay
In the North till Christmas Day
If Santa Claus would let him drive
His steeds across the countryside.



Alaska, on the Arctic's strand—
America's far northern land—
Is noted for the dogs that go
Mushing through the endless snow.

Sixty miles a day they make
If it's medicine they take
To sick children far away
From landing fields, their drivers say.

To learn these things he left his drum,
The curious Johnny Peekay Young
And back again he safely came
To his farm of sugar cane.



PROGRESSIVE



IN PROGRESSIVE SCHOOLS

PUPPETS—ELEMENTARY LEVEL PART II

HAROLD R. RICE

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Formerly Critic Teacher, Wyoming Public Schools, Wyoming, Ohio

INTRODUCTION

The true title of this interesting study is PUPPETS. However, MARIONETTES have grown out of the title, being a more complex type of figures with numerous strings attached. A survey of current books on *puppetry* or *mariionettes* will disclose the use of either title for all the various styles of figures described.

FIVE TYPES

There are five general classifications of puppets and each will be treated separately. The first are the easiest to construct and manipulate and they become more difficult in each succeeding step. However, the more complex the figure and the manipulation, the more lifelike the action.

SHADOW PUPPETS

These fascinating puppets originated in the Orient and are used there today although the earliest ones date back many centuries. The figures are usually cut from a transparent parchment paper and colored with water colors. The operators sit *below* the figures and hold them against a screen with a strong light behind.

An Eastman Photo-Flood No. 2 bulb is quite satisfactory for classroom use as the light source. The screen may be made from a white window shade obtained from the local five-and-ten-cent store for about twenty-five cents.

The figure is simple in construction. It is in two parts, separated at the waist, Fig. (1). The two parts are held together with a brass brad. This makes one movement possible, that of bending forward or backward. A second movement is obtained through the long black wire (made from a coat hanger) that is attached to the figure. This is considerably longer than the figure, permitting the operator to sit below the figure and hold the wire yet remain out of the shadow picture. The wire is taped to the back of the figure just above the waist, Fig. (1). If desired, a wooden handle can be added to the wire to aid in the manipulation.

Scenery may be cut out of paper and fastened to the screen if desired. This is mounted on the back of the screen so that it forms a shadow. It may be colored so as to give a complete colored picture.

A simplified shadow puppet is cut from heavy cardboard. However, this gives a black shadow while the parchment puppet is in full color. Smaller children should not attempt the colored plan because of its complexities.

HAND PUPPETS

These puppets are simple to make and operate and have become a popular commercial product. A number of various hand puppets have been marketed through the department and toy stores. A hand puppet is shown in Fig. (2).

The hand puppet largely consists of an exaggerated head and huge hands, the entire play of action being made possible through these two characteristics. The head, usually made of cloth, is stuffed with any suitable filling and has a cardboard tube running through the middle, terminating at the base of the head, Fig. (2).

The body is like a large mitten, made to cover the hand completely. Its length varies with the figure and the use to follow. Two arms project from the shoulders and these are also hollow. The hands are stuffed to give them a solid appearance and to aid in the manipulation.

The operator's hand enters the figure and operates it by inserting the middle finger (the longest one) into the cardboard tube in the head. The thumb enters one arm and the little finger the other. With practice the operator can cause the figure to make many movements such as washing its face, scratching its head, waving, etc.

The figure can be operated from behind a screen much like a "Punch and Judy" show or can be held in the hands and operated without a screen. Fig. (2) shows a boy operating a figure with his left hand. His right arm, crossed in front of the left, hides the wrist and any operations that might otherwise be visible.

ROD PUPPETS

These clever puppets have more movement than either of those described.

It has a wooden or papier mache head with a dowel stick attached at the base. The body is merely eliminated. The figure is clothed in a fashion similar to a child's doll. If arms and legs are exposed, these must be made from cloth. The hands and legs are of wood to give necessary weight. Two wires (coat hangers) are attached, one to each hand. This is illustrated in Fig. (3).

Of course many variations are possible. The figure may be made from cloth, jointed where desired, and stuffed. This makes a more complex figure. A simplified figure may be constructed entirely from cardboard and is recommended for smaller children.

A more advanced figure can be made by constructing the chest and head separately. The dowel stick passes through the wooden chest and into the head. This permits the operator to turn the head as well as operate the hands.

The operator sits below the figure. A screen can be used to hide the operator, the figure appearing above the screen. One hand operates the dowel stick and the other manipulates the two wires attached to the arms.

HAND AND ROD PUPPETS

More complex puppets can be made which are operated in a fashion incorporating the hand and the rod movements and constructions. The figures have simple mittenlike bodies similar to the hand puppet. However, they have large hollow heads, usually made of wood or papier mache. These heads must be large enough to admit the operator's fist, Fig. (4). A wire (coat hanger) is attached to each hand. Legs can be added if desired.

While the *hand and rod* puppet can be operated from behind a screen, it is frequently operated in the same manner as the hand puppet, merely shielding the operations by setting the figure on the edge of the table, the operator

(Continued on page 47)



Figure 1.



Figure 2.

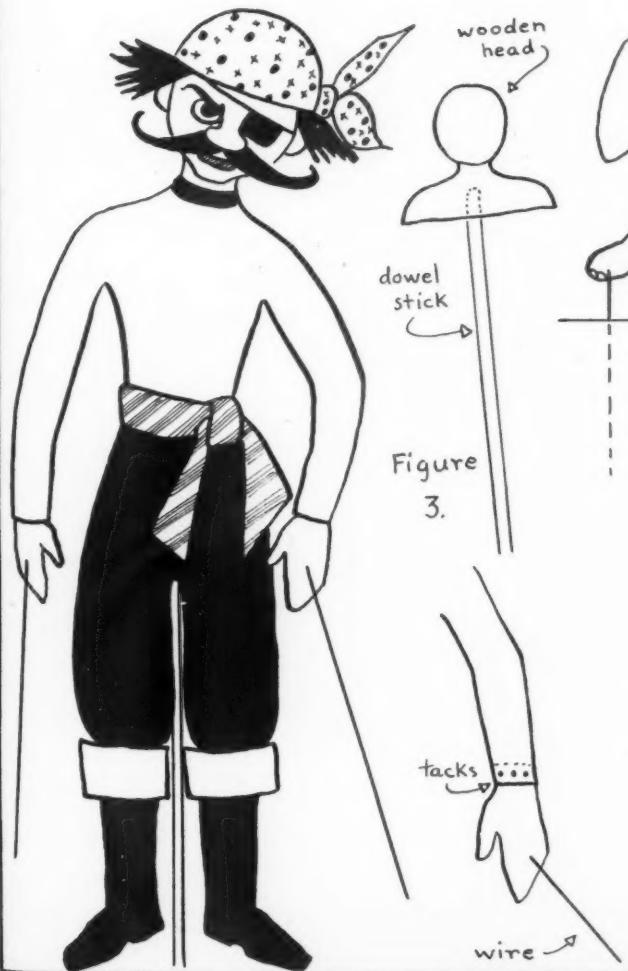


Figure
3.

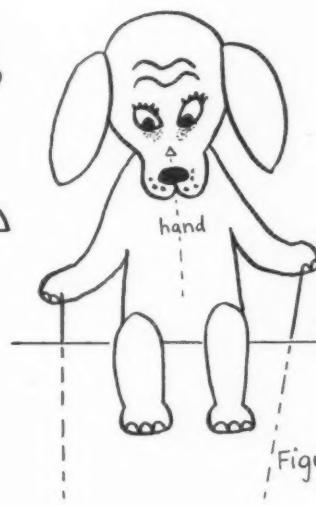


Figure
4.

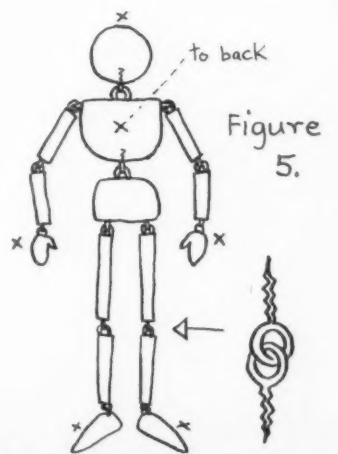
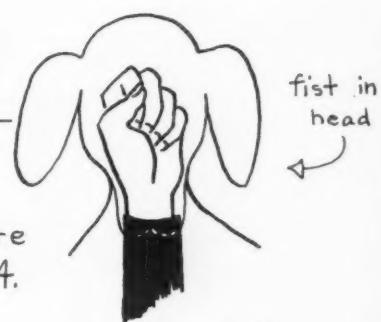
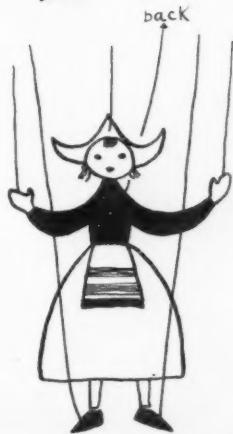
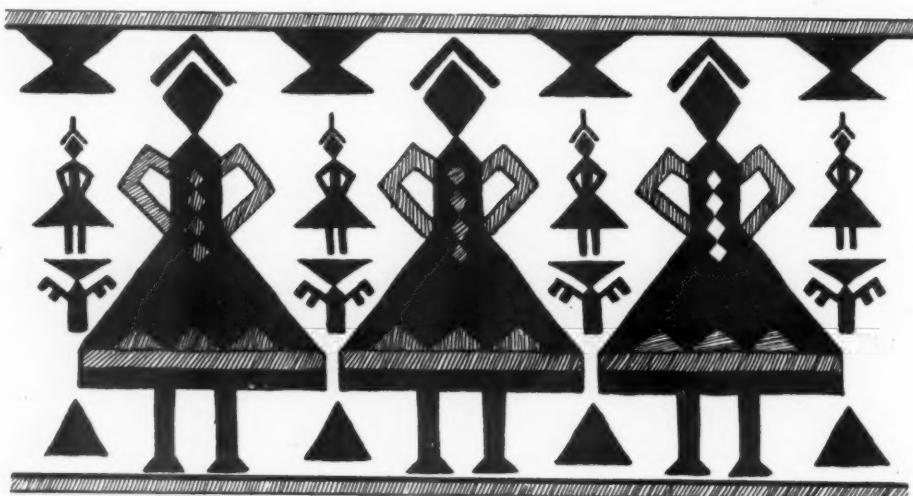
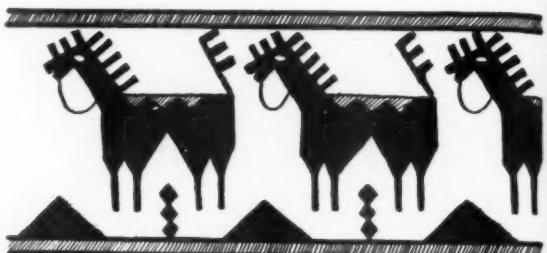
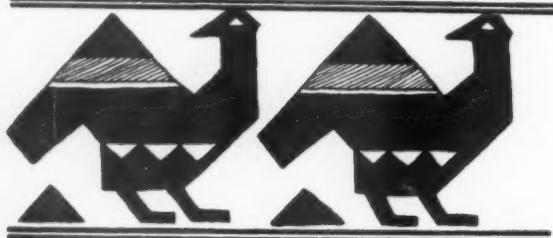


Figure
5.



CRAFTS OF OUR GOOD NEIGHBORS

South American Textiles



Belt



Shopping Bag



HandKerchief Box

Directions

Cut cloth in size and shape desired.

Draw the design and fill in heavily with wax crayons.

Place face down on absorbent paper. Cover top and bottom with newspapers and remove wax with hot iron.

Now complete the sewing by hemming, lining, applying buckles, etc.

Yarn, wood, and raffia may be used for added interest.

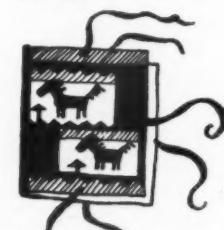
L.F.



Head Scarf



Purse



Portfolio

TEACHING SCIENCE IN THE RURAL SCHOOL

by

GUY WAGNER

Head of the Department of Teaching
and

E. L. RITTER

Director of Rural Teaching, Iowa State Teachers College

There are three ways in which the science program in the rural school may be developed. In order of value they are: (1) a systematic program of science experiences in which textbooks or syllabi are used to suggest subject matter sequence and teaching procedures; (2) the natural correlation of science with other subject matter areas; (3) capitalizing incidental learning opportunities.

There are also three propositions which we should like to make at this point: (1) Any one of the above plans can be used by the expert teacher with excellent results in terms of child learning. (2) Most teachers will profit by using all three plans. (3) Any teacher with average scholarship and above-average interest in science can be a successful teacher of science, even though she may know little about this important curriculum area at the present time. Perhaps this article may give direction to such a teacher.

USING A PREORGANIZED OUTLINE

One plan of teaching science utilizes previously organized content and procedures. Teachers using this systematic method of attack are guided by textbook, syllabus, or perhaps by a teacher-planned outline. Obviously many other materials, such as science units, booklets, leaflets, and collateral readers may furnish additional suggestions. Science workbooks, too, are available for use at the upper-grade levels.

Granted that such teacher and pupil helps are available, and that they are excellent sources of help, how may they be employed effectively to reach the goals of science instruction?

I. **Study the prepared materials** which you have selected as a guide to your science program in relationship to the community resources of your local environment, including science equipment available in your schoolroom. For instance, list such community resources as windmills for studying the effects of air pressure; outcroppings of rocks for the study of stratification; creameries for study of pasteurization.

Getting a bit "closer home" examine the possibilities for science learnings in the school building itself. Outdoor and indoor thermometers will present interesting contrasts in temperature as well as showing the expansion effects of heat upon a liquid; the steps into the building reveal one of the six simple machines, the inclined plane; the pencil sharpener is a wheel and axle; the windows (when washed) are transparent, while the shades may be either translucent or opaque; the air is warmer at the ceiling than on the floor; the electric lights may receive their power through wires which lead back to a power plant in a city 50 miles away.

Finally, make a survey of science equipment. Perhaps you have some tumblers, milk bottles, salt, dry soil, needle, blotting paper, pan, rubber bands, baking soda, magnets, candles, paper clips, vinegar, lamp chimney, file, tin plate, canning jar, cloth, and test tubes. These inexpensive materials will permit you to perform many experiments. But of course they would not meet the experimental demands of an adequate syllabus or textbook series. The degree of effective use of any syllabus or textbook series will depend upon the community resources and classroom materials available.

II. **Master and make the prepared materials your own.** Do not allow any text or syllabus to make a pattern slave of you. You, as a teacher, should use such of the materials as are needed to develop your children most effectively not allowing the materials, however excellent, to dictate just what should be taught or the exact procedure to be used.

III. **Use comparatively simple problems** and the more familiar fields of science until experience and assurance have been acquired. This is especially true if your science knowledge is somewhat limited and if your science teaching experience has not been extensive. IV. **Keep always in mind the major purposes of science teaching as indicated by your syllabus or teachers manual.** Use these objectives as constant points

of reference and make all research, experimentation, observation, constructional activities, and activities focus upon them. This insures the selection of the more important science experiences and the consequent realization of the avowed science objectives.

V. **Plan carefully each science experience.** This means preliminary study and thoughtful analysis of each of these experiences. Although any prepared plan may not be followed in detail you at least will have a breadth of understanding and planning which will make you more ready for any emergency.

VI. **Capitalize the recommendations** for pupil activities suggested by your syllabus, textbooks, and other organized materials—as they fit into your plans. For example, the pupils need a specialized vocabulary for successful reading, speaking, listening, writing, and thinking in the field of science. Perhaps your syllabus suggests the development of a chart of such technical terms. This suggestion may be a clue to a valuable science project.

VII. **Finally, the prepared materials** for teacher guidance furnish indirectly an excellent basis for evaluating the progress of pupils in their mastery of vocabulary, knowledge or scientific facts, and basic concepts. Few teachers have the necessary scholarship (or time) to determine the science curriculum. A good syllabus or textbook series permits the wise teacher to be a substantial curriculum authority in the field of elementary science.

CORRELATING SCIENCE WITH OTHER SUBJECTS

Not long ago, a rural teacher was developing a unit entitled *The Story of Boats* with the eighteen children of her multigraded school. This unit centered largely about the history of water transportation. In an effort to vitalize the work and give more meaningful understandings to it, the teacher asked herself the question, "What are some science concepts that are naturally related to this unit?" When the unit was ter-

(Continued on page 48)

We are here to serve the teachers. Help us to help you!

Teachers are invited to send to this department ideas and suggestions that will be helpful and interesting to teachers. One dollar will be paid for each contribution accepted. Send your ideas and suggestions for this page to Teachers' Corner, *Junior ARTS & ACTIVITIES*.

AN AID FOR SPEECH DEFECTS

by

JEANNETTE B. ROSENFIELD

New York, New York

While the young child is often quite unconscious of his speech defect the teacher can do much to remedy it in the early years of school. The following is one of the charts used as a daily "game" for a child who at first found the pronunciation of *th* most difficult. It consists of a small mirror mounted with Scotch tape onto a piece of construction paper or cardboard which is slotted so that a marker (of different color) with the desired consonant sound can be inserted and moved down a column of word roots.



The child must look into the mirror and pronounce the word silently. Then the procedure is repeated without looking into the mirror. Finally he pronounces it orally to the class. The teacher gives a check for accuracy if all words are correctly pronounced. This drill continues until the child has mastered the sound perfectly.

FOREIGN MONEY

by

LEE McCUTCHEON

Tiptonville, Tennessee

Recently while we were studying money in our fourth grade, one boy brought to school several bank notes and coins which his brother had brought from the southwest Pacific area where he had been serving in the armed forces.

This encouraged others to bring in their foreign money also. We even got some old bank notes of the southern Confederate States of America.

Countries represented in our collection were: Britain, Ireland, France, Germany, Iceland, Canada, Australia, Fiji Islands, New Caledonia, New Zealand, Dutch East Indies, Russia, Cuba, Trinidad, Mexico, Guatemala, Spain, and Denmark.

The collection grew until we found it advisable to mount the money in a more accessible form. We took two large pieces of glass and placed the money between them. In this way the money could be seen from both sides.

THE Teacher's CORNER

NEWS AND DISCUSSIONS OF INTEREST TO TEACHERS

The activity was carried over to our geography lesson where each country was located on our very large map of the world. We also found pictures of the natives of the countries represented. We found the natural resources of the countries and learned of the food, clothing, and shelter of their people.

BUILD YOUR OWN PROGRAM

by

LUCILE ROSENCRANS

Plattsmouth, Nebraska

We used the "Quiz Kid" idea to tie a program composed of various stunts, songs, and recitations together. Arrangement in any desired time, any theme, and the use of things already learned are the advantages.

Five "Quiz Kids" and the "Master of Ceremonies" sat at a table. The "Quiz Kids" wore academic caps which were easily cut from black construction paper. The remainder of the children were grouped near the back and came forward to illustrate questions, when necessary.

Our theme was "America, the Great," but any number of others could be used—safety, thrift, nature, music, or a special day program. An interesting feature of our chosen theme is that patriotism can be linked with any theme.

The "Master of Ceremonies" opened the program. Each "Quiz Kid" in turn stood and told his name, age, and grade.

Different types of questions and answers were used. One method was a pantomime or song given by the group for the "Quiz Kids" to guess. At other times the answers were given by the "Quiz Kids" and illustrated by the group.

The National Anthem and the flag salute were a fitting climax.

MOVIE BOX

by

MARY ADELIA HARRELL

Waycross, Georgia

My fourth grade class enjoy their "Movie Box." We made it from an apple crate. We turned the box on its side and used the opening for our screen. At the top and at the bottom we bored holes on each side. Through the holes we placed halves of an old broomstick for rods. To these rods we tacked a reel made of butcher paper. On the butcher paper we drew and painted our movie. The box was painted and curtains tacked across the front. The box sat on a table. The reels were changed as often as the class wished.

We had read *Heidi* and decided to make a movie of it. The class was divided into director, art director, photographers (the scenes were painted by different groups), dramatic director, operators, and music director. Appropriate records were played on the phonograph during the movie.

The scenes were drawn and colored by the photographers. As the operators turned the reel to each consecutive scene, the dramatic director told the story of the movie.

The creative possibilities of a movie box are very great. It may be used in correlating any part of the curriculum. A movie may be made

of any story read, lessons in geography, good manners, health, safety, or spelling. The children delight in taking the box to other classrooms and showing their latest movie.

ADDITIONAL DRILL CARDS

by

EDNA CONARD

Stigler, Oklahoma

An easy way to drill children on the addition number facts is to print different addition combinations in rows on a card 9" x 12".

2	4	3	1
2	3	4	5
1	3	5	2
4	0	1	0
6	3	1	4
1	3	3	2
3	4	2	3
4	2	5	3
2	2	3	4
3	4	4	3

questions

4	7	7	6
5	3	6	2
7	6	4	6
7	6	7	6
5	6	7	7

answers

In the space provided for the answer, a rectangular piece is cut out of the cardboard with a razor blade. On the other side of the card, the answers to these problems are noted above the cutout rectangles.

To use the cards, each child places his card on a clean sheet of paper. He then writes the answers to the combinations in the cutout place beneath each set of figures.

The teacher or the child can check the answers in two or three seconds by turning the card over. The cutout places are arranged over the child's answers. The correct answer has been printed above the cutout.

• ENTERTAINMENT HELPS •

MARCH PLANS

by
GLADYS PARKER MORGAN

The purpose of this column is to give the busy rural teacher quick, easy plans for the monthly P.T.A. or Community Club meeting and suggestions for a big program. If a teacher would like special help for her program she may write to the author in care of Junior Arts and Activities stating when she intends to have her program, the type she wants, and the number and age of her pupils.

Since some rural schools will be dismissed as early as the middle of April, this month's plans are for the closing day.

In most rural schools the parents appreciate a short program the last day. There are the usual awards for perfect attendance, writing, reading, etc., to be given out. This should be enough for the speaking part of the program.

Here is a plan whereby the class can begin to learn the songs long before the program and perhaps make use of some they already know. A negro minstrel show is too much work and too messy for the last day. So let's put on something the pupils will enjoy even more: *A Cowboy Minstrel!*

The stage setting can be nothing but a semicircle of chairs with a few bright-colored blankets. It may be dressed up with a few realistic cacti made of corrugated boxes cut in correct form, nailed on thin, narrow boards, and painted with poster colors or enamels. If a small stage is available, strips of wrapping paper may be pasted together to cover the back wall. With colored chalk to outline some mountains, the pupils may finish them. Chalk for this is very inexpensive.

A minstrel plan with the jokes appropriately changed may be used. Better yet, the class may set up its own plan that will exactly fit the school.

NEIGHBORS

The little boy next door to me
Has not lived there for long;
He is my neighbor, Mother says.
She tells me it is wrong
If I do not play with him,
As happy as can be,
So he'll be glad to live beside
A little boy like me.

—Marion Everett Hayn

The more songs and fewer jokes the better.

The *Sing* songbook recommended in the September issue has more than enough (12) western songs.

For musical variety 8 of the children do a square dance. Here is a book that contains the music, calls, diagrams, complete directions for square dances, and all the terms used. *All American Square Dances* by "Allemande" Al Muller (Paul-Pioneer Music Co., 1657 Broadway, New York, 50c).

Songs of the Range (Belmont Music Co., Indiana & 26th St., Chicago, Ill. 5c) usually can be purchased in a five-and-ten cent store. "The Old Corral" and "Headin' Back to Old Wyoming" are two of its best songs.

Songs of the Plains (Belmont Music Co., 5c) is not as good for a rural school.

The following is a list of songs as suggestions for solos, duets, group singing, rhythm bands, jigs, etc.:

- "Turkey in the Straw"
- "Strawberry Roan"
- "Red Wing"
- "Polly Wolly Doodle"
- "De Camptown Races"
- "Oh, Susanna"
- "Home on the Range"
- "In the Old Corral"
- "Man on the Flying Trapeze"
- "Sipping Cider Through a Straw"
- "Buffalo Gals"
- "A Hot Time in the Old Town Tonight"
- "Old MacDonald Had a Farm"
- "Red River Valley"
- "Goodbye Old Paint"
- "Wagon Wheels"
- "I Never See Maggie Alone"
- "Li'l Liza Jane"

Costumes for this minstrel are quite easy to make. Some children will already have cowboy outfits of their own or have access to some. Girls wear skirts, blouses, and bandana kerchiefs. Bolero jackets and boots are easily made from plain-color oilcloth (black is best) with embroidery put on with bright enamels. The boys wear shirts, overalls, big hats, and bandana kerchiefs. They can make chaps of sturdy brown paper or old oilcloth with the underside out. The chaps can be made fancy by sewing on corn silk. They can also wear cowboy vests made of oilcloth.

the TEACHERS' TIMESAVER

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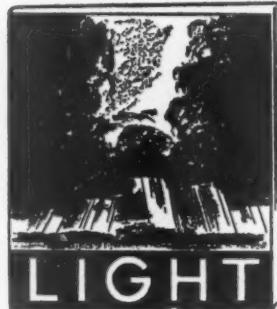
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LET'S READ MORE* •

by
GRACE E. KING

In analyzing the development of the movement for the production of better books for children, it is significant to note that the first selections for annual awards were principally on the reading level of upper-grade or high-school pupils. Later, as the need of younger children manifested itself, there were awards for the best contributions to juvenile literature in the different age groups, even including the picture-book age. As a result of the latter, illustrated books not only multiplied in number but there was closer conformance of pictures to the text.

"There is no doubt," says Margaret M. Clark, head of the Lewis Carroll Room in the Cleveland Public Library, "that the very existence of such widespread attention to the field of children's literature is a stimulus to the continued production of outstanding books." It is within the last twenty-two years that this recognition has been accorded to quality in contemporary children's books by a growing number of awards and book clubs, all of which originated since Children's Book Week first emphasized on a national scale the importance of more and better books for children.

The Junior Literary Guild and the Pro Parvulus Club have been organized for the purpose of providing opportunity for children to choose, read, and own good books and thereby cultivate a taste for the right kind of literature. The Pro Parvulus Club, the more recently organized of the two (1935), makes four classifications: (a) children under ten years of age; (b) boys ten to fifteen years; (3) girls ten to fifteen; and (d) high-school age. This is a Catholic organization. The manner of securing membership in these clubs so as to have access to the books is similar to that of adult book clubs.

The purpose of the *Junior Scholastic* Gold Seal award, originated in 1942, was to introduce outstanding books to teachers and pupils through the pages of its magazine. The Gold Seal accompanies a folio with a recommendation by *Junior Scholastic* magazine "for the enjoyment of boys and girls of America and for the enrichment of their lives." To date their selections seem best suited to upper elementary and junior high school use.

While we stress these award and club selections, it is not our intention to con-

vey the impression that our recommendations are confined to these; necessarily the runners-up in the contests are quality reading, as well as many, many others that do not fall into the award category.

Agatha O'Shea, head of the Children's Department of the Chicago Public Library has prepared a splendid list of books which we may include at another time, together with selections made by other outstanding children's librarians throughout the country.

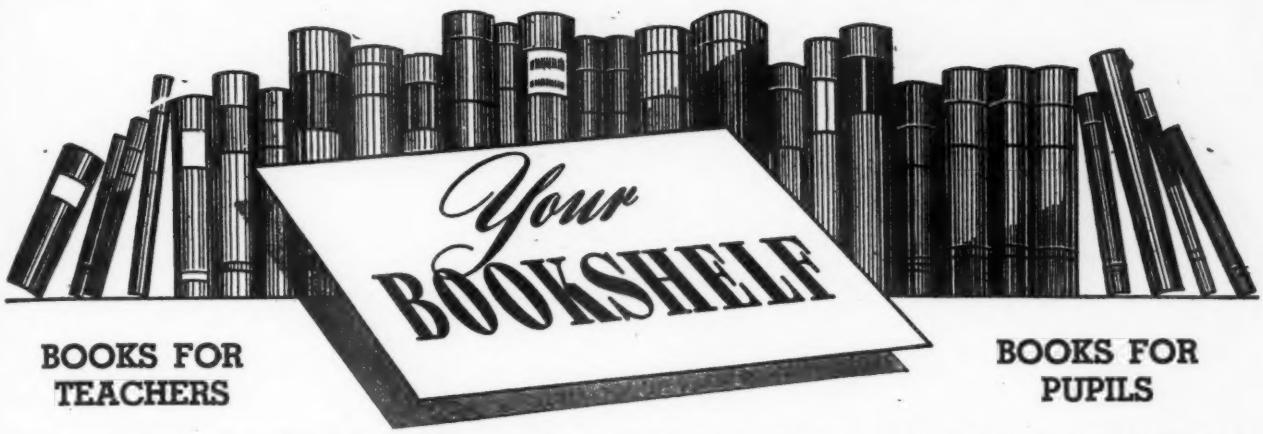
A beautiful book for young children is *Tell Me About God** by Mary Alice Jones. It is superbly illustrated, and shows little Bobby asking his mother questions about God and His goodness and power. *The Eighteen Years of Christ†* is another that was recently brought to the writer's attention. It was written by Lloyd Kenyon Jones about the life of Christ between the ages of twelve and thirty. It is replete with full-page reprints of the famous old paintings by Raphael, Leonardo da Vinci, Rubens, Guido, and others. It is entirely non-denominational and suitable for older pupils or adult reading.

In the November thirteenth issue of *Literature and Arts*, Sigrid Undset, the well-known Norwegian author now in the United States, says, "Among my things . . . back in Norway will be a small pile of books . . . the first I ever owned . . . they have survived for half a century. I believe I remember every word and every picture in my old childhood books." Mrs. Undset mentions two volumes of nursery rhymes and Hans Christian Andersen's fairy tales which her mother frequently read to them before she and her sisters were able to read. It so happens that it was the first of those two volumes that brought fame to Andersen. The *Little Match Girl*, one of his also, appears in the January, 1944, issue of *The Grade Teacher* as a "Study of a Required Classic" attractively presented in a series of eight illustrations. No child should miss the delights of Andersen's fairy tales.

Very early in life a love for books can be acquired; reading aloud, or being read to, is an excellent entree to the joys of bookland. Sigrid Undset says, "Thus I learned without knowing it, before I was five years old, that the old rhymes are the poetry of the common people."

*Rand-McNally Co., Chicago, \$2.00

†Kaden Publishing Co., 1930 Irving Park Blvd., Chicago 13, \$1.00



BOOKS FOR TEACHERS

The increased interest in all phases of American life and culture which has been evidenced by the large number of books for children dealing with former times has left no opportunity to bring unusual pictures of American culture to the attention of young readers. *Painter's Coach* by Ilse Bischoff is a recent book of this nature.

The scene is laid in the original states, specifically lower New England and New York. One of the principal characters is the painter, Gilbert Stuart, whom people venerated because of his talents but more, perhaps, because of the fact that he had depicted on canvas many of the people and scenes which were still fresh in the minds of the citizens of the young republic.

One of the most appealing portions of the book is the boy Timothy's friendship with the great Mr. Stuart and the manner in which Stuart helps the lad on his way to becoming the artist he wants to be.

This story will be particularly valuable in the intermediate grades where the children are especially interested in all aspects of the beginnings of the greatness of the American people and the American way of life.

(Longmans, Green and Co.—\$2.25)

We seriously doubt whether teachers in most sections of the United States will embark upon a program of teaching any foreign language to elementary-school pupils, however desirable such a procedure might be considered by some authorities. The curriculum is simply too crowded for such an addition to the established program. Yet, if the boys and girls can be introduced to the ideas of differences in language while at the same time be given some understanding that these differences need not form a barrier to the amicable relations of nations a great purpose will have been served. For international understanding is an educational problem which must begin with the smallest children.

This is one of the reasons that children

are introduced to other cultures at that early age.

But to get back to the subject of foreign languages in the elementary school. *Juan y Maria* is a picture book which might well be used, not to teach Spanish certainly, but to acquaint boys and girls with the language. Each object named is also pictured in fascinating black and red drawings. The type is large and legible. At the back of the book there is a vocabulary of Spanish with English meanings. The text is extremely simple and the author (Emilia) and the artist (Aurelia) have done an excellent job of producing a unified, simplified volume.

This book could very well be placed on the library table during the study of Mexico for, while the teacher cannot be expected to go into the book in detail, there are many boys and girls who will be greatly benefited by their contact with a foreign language and even those who will not be mentally mature enough to go deeply into the book will have the experience of seeing a book for children written in a foreign tongue. (Thomas Y. Crowell & Co.—\$1.25)

Maud Hart Lovelace has added another delightful story to her Betsy-Tacy series. *Down-Town* has much to recommend it. Those readers who have followed Betsy, Tacy, and Tib ever since they were little girls will not be surprised that they are growing up. After all, their readers are growing up, too. That constitutes one of the chief merits of the series: the progression of the characters. The story has another value in that it depicts middle-western life when a telephone call was an exciting event and a ride in a "horseless carriage" an almost unbelievable adventure. The experiences of the three girls throw a lot of light on a period of American history characterized by the progress of material conveniences but one in which the home was still the focal point, as it should still be, of happy activity.

It is this reviewer's suggestion that

BOOKS FOR PUPILS

teachers of 10- to 12-year-old girls, leaders of clubs for such girls, and librarians read this story aloud and discuss it. *Down-Town* has many action-provoking scenes such as Betsy's writing and Tib's dancing which may prove to be inspiration for constructive leisure-time activities for the girls.

(Thomas Y. Crowell & Co.—\$2.00)

Arts and Crafts for the Recreation Leader prepared by Frank A. Staples, director of arts and crafts for the National Recreation Association, has much to recommend it to teachers. In the first place, all of the arts and crafts mentioned in the book are explained in a most comprehensive manner. Teachers wishing to correlate certain crafts with other studies will have something concrete in the matter of method on which to base their activity. More than that, and probably most important, the author has outlined by age group such crafts as have been proved workable with children of various ages. He lists their interests, the emphasis and approach, the type of art and craft work most suitable, specific projects with the materials required, and references for additional information.

Quite frankly we have yet to see so much helpful information presented in such a convenient form (the book has a plastic spiral binding so that it will lay flat when used as a kind of workbook) in one volume.

In the directions for specific projects the author outlines the essentials, methods, and materials needed for sawdust modeling, bookmaking, clay modeling, potato block printing, felt printing, and many more equally valuable crafts and arts.

While the experienced art and craft teacher may be acquainted with some of the projects included in this book, there are many unusual features especially in the section devoted to design. Classroom teachers may well find this book invaluable.

(National Recreation Ass'n—\$1.50)

CLASSROOM HELPS

from

ASSOCIATION FOR CHILDHOOD EDUCATION MEETING

by
MARIE G. MERRILL

At a recent meeting of the Association for Childhood Education, Clara Belle Baker of the National College of Education at Evanston, Illinois, gave some truly helpful suggestions regarding a perennially timely topic. Much is written and said by people in the teaching profession about ways and equipment to use in teaching children to read. And parents want to know why, when the children seem not to be learning how to read—the most basic skill of the 3 R's.

Miss Baker put plainly before us the necessity of teaching words which mean something in the life of the child. One gets nowhere by trying to force a young child to learn just "words, idle words." The meaning and any pictures must be part of the life of that child to date. Objects, orders, sounds, uses, experiences (if a child grasps a hot heating pipe the word "hot" will mean something about that time) that are part of the child's understanding should be used.

TEACHING HISTORY

The war, which has developed this knowledge, gives us opportunity to present U. S. history with a new meaning. Begin at the beginning and bring out the defense against all odds. Present everything and everybody who helped as allies. Relate all of this to what the child can do today as an aid in home defense and pioneering. Talk and read of all the races and special groups which have been or are a part of the making of our country.

STORIES

About stories. Children like action and they like to feel their superiority over animals while grown folk are "above" them. Boys are inclined to like books about boys while girls of the same age will like stories about any children.

Books for a friendly future world are so valuable in the midst of news of horrors. We must balance the worst of today with the best for the future. All parents and teachers should read *Education for Death* by Gregor A. Ziemer (Oxford University Press, 1941, New York) so that they may give children education for living.

How I wish all of you could have heard Ruth Tooze (Book Box, Evanston). She has such a helpful and fascinating way with her. If you had heard her tell the "Caps for Sale" you would have wanted to use that story as well as many others. There are *The Little House* by Virginia Lee Burton (Houghton Mifflin Co., Boston), *Small Rain* by Jessie Jones and illustrated by Elizabeth Orton Jones (Viking Press, New York), *The Ragman of Paris and His Ragamuffins* by Elizabeth Orton Jones (Oxford University Press, New York), *Johnny Crow's New Garden* by Leonard Leslie Brooke (Frederick Warne, New York), and more and more living leaves and lines.

A very young child said, "We don't laugh much in school this year." Last year nine million comics were sold. Nine million! Children should laugh. Please, teacher and parent, give them something worth-while to laugh about. And please give them something worthwhile to read and think about.

CRAFT WORK SUGGESTIONS

Among the craft work exhibited was an unusual pencil holder—decorated spools anchored in a row. Book markers with stitching can give each child markers and interest in using them. The family table can profit by a "tile" of wood (I think several layers of cardboard will serve, too) which has been painted, decorated with a picture pasted in the center, and the whole varnished. Paper shopping bags were beautified by allover conventional designs until they could be the housewife's pride.

And let me suggest making small "bean bags" to send to big brother or father or other men in service. They're handy on a ship on a peaceful day.

CREATIVE EXPRESSION THROUGH MUSIC

Continuing with news from the meetings, I must relay a little (at least) of news and views from Mrs. Ruth Hughes of the Avery-Coonley School, Downers Grove, Illinois. Hers was a talk and demonstration with so much in it on creative expression through music that it is hard to extract what all of you may want and need. One fact we must all accept—one which I proved to my

satisfaction long ago. When developing interest or participation in music we must consider the individual or group background. Many schools and playground departments make the mistake of ignoring a natural background and thrusting upon the youth material for which they are not ready and in which they are, therefore, not interested.

When new in the teaching profession, Mrs. Hughes found herself in an unknown field from which she reaped a plentiful harvest—our southeastern hill country. Until she recognized the "string music" of the people living in this area, she had no starting point. Among their old games at "play parties" she found material to use with children everywhere.

Some years ago a gaunt old fellow used to come to town (Columbia, Tennessee) on Mule Monday carrying his "gi-tar." He would sing the "Prisoner's Song"—yards and yards of it. Not so many years later, somehow, all the country seemed to be singing it.

By the way, do you know the books of music compiled by John Jacob Niles? And do you know the wonderful wealth of music project material available in the Library of Congress?

Every room in every school should have a musical instrument. For little children, choose a song that may be easily dramatized by them. Add the melody. Play it when they are ready for it. Use simple chord accompaniment.

Have percussion instruments. With these the children set the rhythm for the action in their games. They also are setting up rhythm in their lives. (Plato, in his plan for education, included music because everyone "needs good rhythm and tune.") In keeping with Mrs. Hughes' methods, I have known problem children to be greatly benefited by types of rhythm to which they responded—an aid which must not, however, be used carelessly.

Singing games appeal to children through action and repetition. They love "repeats" when they are young. Not, of course, the same kind or used to the same extent as in music such as Ravel's "Bolero."

PUPPETS

(Continued from page 38)

sitting below it. If the table is draped, the operator is hidden from view.

MARIONETTES

In the puppets described, the action did not depend upon the use of threads or strings. A future article will give the many details of marionettes. However, a simple one is described herein for those who may be interested.

The head is made of wood or papier mache. The chest is of like material. The hips are merely a rectangular block of wood with the corners rounded. Hands and feet are made from wood or cloth bags filled with lead. A successful marionette should have considerable weight in the feet of the figure to obtain successful movements.

The arms and legs are lengths of dowel sticks joined with screw eyes. The other parts of the body are also joined with screw eyes. It is necessary to force the loop of the screw eye apart so that one can be locked within the other. This is done with a pair of pliers. After they are joined the loop is closed again.

The position of the threads and their number differ with the various figures. Some figures have several dozen threads attached but not more than six are recommended for a grade-school marionette. Fig. (5) shows a simple marionette. The positions marked "X" indicate the terminals of the threads. These go to a cross stick that is above the figure. Complete details of stringing a figure can be obtained from almost any book on puppetry or marionettes.

SHEEP

(Continued from page 33)

HEALTH: Why woolen clothes are warm and why the sheep must be protected from insects which prevent them from having warm coats of wool should be discussed by the class.

NATURE: Sheep can live on very scant vegetation. The children should learn that sheep are really mountain animals. Here are some of the different kinds of sheep: the Rocky Mountain sheep, big horns, etc.

ART: The children may make notebook covers and exhibit charts showing pictures of sheep grazing, pictures of shearing, pictures of the various processes of manufacture of cloth. Try to obtain some raw wool, some yarn, and some finished cloth for the charts. The children may also make clothespin dolls showing the different kinds of cloth in use.

MUSIC

(Continued from page 16)

and one minor. Let us find our minor One (Do)."

At the board she counts down THREE intervals to find minor One (Do), and writes MINOR beside the note. "We always walk down three intervals to find the minor relative. If we know where Mr. Major One lives, we can always find his relatives.

"Now let us make a minor scale, to see how many of the children are related to both Mr. Major and Mr. minor." She puts in the minor scale directly below the major scale.

"How many relatives can you find? Let us outline all the relatives in red, so we can count them more easily." If some member of the class wishes, he might outline the notes indicated by his classmates.

"Let us read the song quickly, then sing it. We must hear our new minor tune before we stop working."

An introduction such as this may take the greater part of a class period, but it should provide a good foundation for future work with the minor mode.

Another day, after the song has been learned, the teacher may say, "From now on, we must be 'tune detectives.' It will be our job to decide if a new song is Major or minor. Remember, you must have proof for what you say."

To retain the process of locating minor One (Do), the teacher should isolate the process and use it as a drill. Advanced fourth-grade children enjoy finding Major One from the key signature, naming it, then locating and naming minor One (Do). If rows or individuals compete for scores, they will all try to earn a score for their side.

Minor sight-reading songs should be interspersed with the major ones. In preparing for sight reading, the class are given a chance to review the minor theory taught as well as discover that this knowledge has lasting value. Minor music should not be overdone. Some sensitive children find it depressing. Most of our modern music is written in the major mode because of the emotional uplift it produces.

From time to time minor listening pieces should be used also. The children should be asked to decide whether the piece was "mostly major or mostly minor." All harmonized music has both, but we designate a composition according to the mode that predominates.

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PARDON US!

In the unit, "Winter Birds," by Mary R. Martin appearing in the January 1944 *Junior Arts and Activities* we neglected to give proper credit to her collaborator, Earl K. Studt, Supervisor of Science in the Lincoln Consolidated Training School, Ypsilanti, Michigan. Both he and Miss Martin did an excellent piece of work and we regret that the omission was made.

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SCIENCE IN THE RURAL SCHOOL

(Continued from page 41)

minated at the close of six weeks' study, the teacher's diary showed that the following science ideas had been developed: the use of the compass on ships and the work of magnets; the use of wireless; the force of steam; the purpose of a keel; why materials float; how sails make boats go; how depth of a body of water is measured; and major inventions in improving water transportation.

The number of science ideas developed in this unit are relatively limited. The important thing to note, however, is that each one is closely related to the unit and serves to give interest and meaning to the study. It was interesting to see an upper-grade boy demonstrate the force of steam by boiling several drops of water in a corked test tube. The test tube was held safely at arm's length over a lighted candle by means of a ten-cent test-tube holder. Shortly after the water reached the boiling point the generated steam, expanded 1,600 times its water volume, popped the cork well across half the width of the classroom. A second-grade boy watching his older brother perform the experiment exclaimed, "Gee, but steam's powerful." Perhaps some clear concept of the steam-propelled boat was developed in the minds of all the children. Certainly their study of boats was motivated by this experiment which emerged naturally in the progress of the unit. Experimentation, wide collateral reading in science, scientific observation, construction involving scientific principles—yes, even pupil inventions may be the product of schoolwork wherein the natural correlation of science with other subject matter areas is capitalized by imaginative youngsters and alert teachers.

The possibilities of correlation of science with other subjects are by no means limited to the social-science areas. The field of music, for instance, offers nearly unlimited possibilities: bottle xylophones, whose pitch depends upon the number of vibrations per second; voice qualities, distinguished by overtones; harmony, dependent upon pitch relationships; stringed instruments, dependent upon vibrating sounding boards; the mechanism of the human ear itself in the reception of musical sounds—all of these show science at work in the field of music. Yes, a corollary of the intelligent study of nearly any problem is likely to be, "What are the scientific aspects of this problem?"

CAPITALIZING INCIDENTAL SCIENCE OPPORTUNITIES

Ralph, a third-grade boy, had just brought a big black crow to school. Fortunately, a small animal cage was available so "Jim," as he was soon called, had a "home for the day." Shortly before the planning period the teacher sensed a growing excitement. "Teacher," shouted Henry, the oldest pupil, "Jim's laid an egg—and it's green!" And Henry appeared to be quite correct for from underneath the crow's right wing protruded a portion of a round green object. "It must be Jane Crow," said one pupil. "Gee, I didn't know crows laid green eggs, especially big ones like that," puzzled another. "Teacher," murmured little Ralph, tugging shyly at her dress, "could that be the green apple I brought for Jim's breakfast?"

During the next few days the children you may be sure learned a great deal about crows. They learned that this big fellow, nineteen inches long from the tip of his stout beak to the end of his square-cut tail was jet-black, all over, beak, legs, feathers, feet, and all. They learned that a flock of crows post a sentinel whenever they settle down to feed and that this rascal warns his friends with a startling "c-a-w!" whenever danger appears imminent. They even learned that this seed-corn-eating rascal has his good points consuming many harmful insects, especially when the earth is freshly turned in the spring. Perhaps they learned that Jane Crow's eggs are not green? Are they?

The wise teacher capitalized on the learning, incident to Jim Crow's visit to the school. True enough, she did not permit every such incident to interrupt her plans for systematic learning in science. But, using common sense as her guide, she remained alert to the possibilities inherent in the "spot" opportunities for learning.

SUMMARY

Few rural school teachers have the professional training or the practical experience to carry forward a dynamic, well-rounded program in science education. With the whole elementary curriculum as their field of specialty, this could scarcely be expected. Fortunately, common sense, a general knowledge of good teaching techniques, and an ever-increasing body of professional aids stand ready to assist them. And in community resources for the teaching of science, the town or city teacher can seldom be so amply provided.

OUR CITY

(Continued from page 8)

ties in connection with this unit is a play contrasting health and safety in America with that in other parts of the world and in other times. This can be in the nature of an assembly program for which a great deal of preparation is made. If this is the case, all of the material gathered will be judged with a view to its being included in the play or assembly program.

D. Discussion questions

1. Why is your city a better place in which to live than the other communities we have studied?

2. Do you think the people in the communities we have studied enjoyed a happy, carefree life?

3. Could you have been so happy if you lived as they did?

(Note: There are many other similar questions which may be discussed.)

E. Correlations and activities

1. Language

a. Same as for the other groups but on a higher level

b. The class might have the experience of writing a program for the play or assembly

2. Social studies

a. In connection with the health and safety aspects of this unit, the class might discuss the effects of these factors on the people's ability to work well and to do important things for themselves and for the community.

3. Health

a. As an additional thought, the children will learn what epidemics are and why they are so dangerous.

4. Art

a. Making scenery for the play
b. Decorating special programs for special guests

c. Making posters to advertise the play

OUTCOMES

Only a few of the outcomes of such units as these can be listed here. The children will be increasingly aware of the importance of health and safety to themselves and to the communities in which they live. They will see the interdependence of all in the community particularly in respect to these two aspects of community life. They will have increased their abilities for independent, logical thinking. They will have made strides towards more complete understanding in co-operating with others. They will have acquired a foundation on which other, more advanced units may be built.

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